



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

WIDENER LIBRARY



HX 3AVI Q

Southwark Cathedral.

Br

4700

14.2

A GUIDE TO
ITS HISTORY
AND
ANTIQUITIES.



EAST ASPECT.

CANON THOMPSON, D.D.

1906

Br 4779. 14. 2



HARVARD
COLLEGE
LIBRARY.



Southwark Cathedral.



132 4799. 14.2

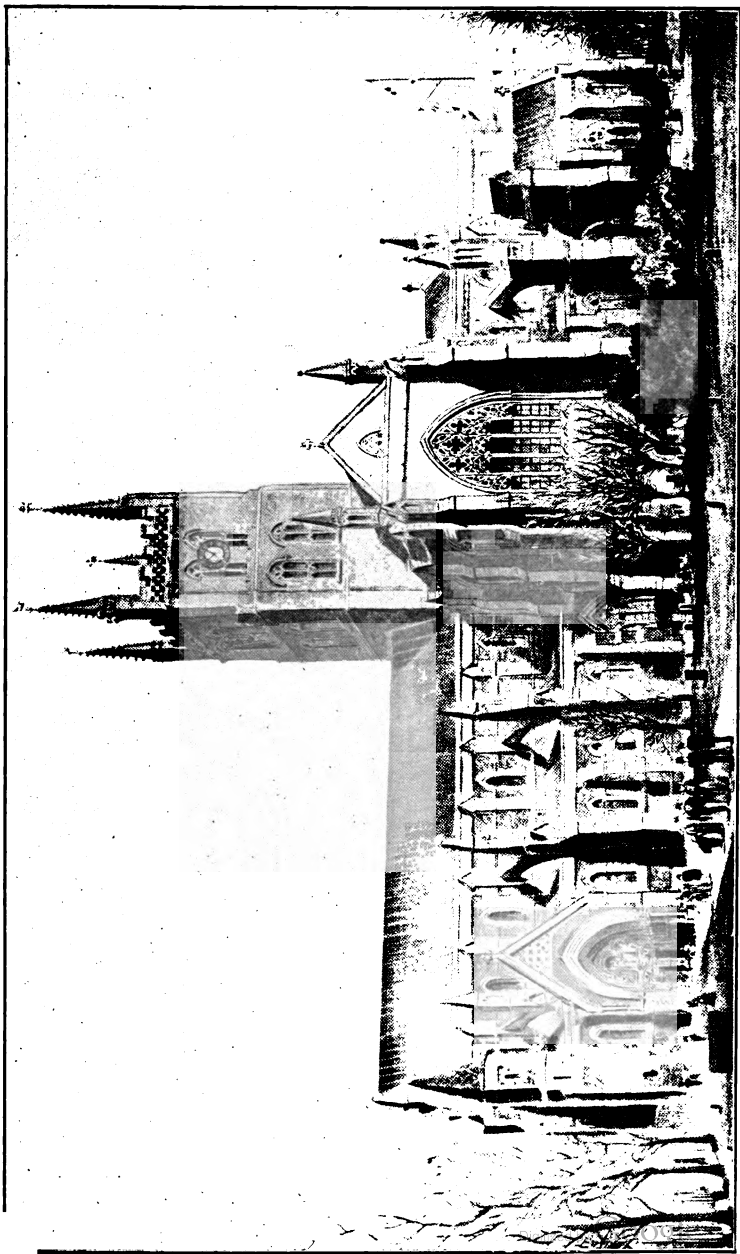


HARVARD
COLLEGE
LIBRARY



Southwark Cathedral.





SOUTHWARK CATHEDRAL. South Aspect.

Southwark Cathedral.

A GUIDE TO THE
HISTORY AND ANTIQUITIES
OF THE
CATHEDRAL
Church of St. Saviour

(ST. MARY OVERY),

(With Twenty-eight Illustrations).

BY

CANON THOMPSON, M.A., D.D.,

Rector and Chancellor of the Cathedral.



LONDON:

Printed and Published by ASH & Co., Ltd., Southwark Street, S.E.

1906.

ALL RIGHTS RESERVED.

Sr 4799.14.2

HARVARD
UNIVERSITY
LIBRARY
MAR 1 1940

From the Gift of Arthur Houghton

. ARMS .

OF THE
DIOCESE



. OF .
SOUTHWARK.

GRANTED BY THE HERALDS' COLLEGE,
JUNE 19TH, 1905.

*Argent, eleven Fusils in Cross conjoined,
seven in pale fessewise, four in fesse palewise,
and in dexter Chief a Mitre, all Gules.*

V.

TO
W. A. BELL, ESQ.,
M.A., M.B., CANTAB.,
ASSISTANT TREASURER
OF
Southwark Cathedral,
THE FOLLOWING BRIEF ACCOUNT
OF
ITS HISTORY AND ANTIQUITIES
IS INSCRIBED
BY HIS FAITHFUL FRIEND,
THE AUTHOR.

THE LARGE EDITION,

With the same title, contains 344 pages and 96 Illustrations.
Size, 8½ by 5½ inches.

PRESS OPINIONS, &c.

"Will be useful, not only to students, but as a guide-book to visitors."—*The Times*.

The BISHOP OF LONDON, in his sermon before the KING AND QUEEN, at the Inauguration of the Cathedral, July 3rd, 1905:—"To-day the old church of St. Mary Overy becomes the new Cathedral of the diocese of Southwark. It needs no words to point to its glories in the past, as any one can read in the interesting account of it by the present Canon-Chancellor and Rector."

Professor HALES, M.A., F.S.A. (Member of the Council of the Philological Society, and late Fellow of Christ's College, Cambridge),—"This is quite an admirable hand-book. The information which it gives is thorough, various, accurate. And—what is rare enough in such publications—it is given in an unaffected and readable style."

"An all-efficient guide in a tour through the interior of the church. And the reader cannot do better than follow the Canon and listen attentively to his explanations. Especially should be noted what he has to say about the Ladye Chapel and 'its unique architectural beauty'; about the trial and condemnation of the Marian Martyrs within it by Bishops Gardiner and Bonner; about Bishop Lancelot Andrewes; and about the Easter Sepulchre, reputed burial place of the ferry-man's daughter, foundress of the House of Sisters. Again let the reader pause with reverence at the station of the 'Dramatic Series of Windows,' and hear about Alleyn, Massinger, Beaumont and Fletcher, the Globe Theatre, and its genius William Shakespeare. Of eighty-six illustrations most are of an architectural character, varied by portraits."—*Morning Post*.

LORD LLANGATTOCK:—"I must send a line to say how delighted and interested I am in your beautiful book. You have got together a wonderful amount of information, and the illustrations are charming."

"Contains much that is of interest to the student. The information has been brought up to the present time, and such recent additions as the new font are duly chronicled in their place. We can assure Canon Thompson that his work has contributed to make our South London Minster more widely known, and we do not doubt that this latest edition will have the same effect. We are confident that others will be called for. There are many subjects associated with the Collegiate Church which Canon Thompson brings within his survey that some readers might not expect to find there. In consideration of all of them the Chancellor gives his references to authorities in a delightful way, which is often sadly lacking in recent works. - As an example of the varied subjects which he discusses, may be cited the Shakespeare-Bacon question."—*Rochester Diocesan Chronicle*.

(Continued at the end of this Volume).

PREFACE.

FOR the convenience of Visitors, whose time is limited, this little book is issued. For further details the *Large Edition*, referred to on the preceding page, should be consulted.

Since that Edition was published, less than two years ago, great things have happened in our midst. The Diocese of Southwark has been created, and St. Saviour's appointed its Cathedral* by an Order of His Majesty in Council: Bishop Talbot has been translated from Rochester, and enthroned as Bishop of the new See: a great Inauguration Service of Thanksgiving has been held here in the presence of our Sovereign, Edward VII., Queen Alexandra, and other members of the Royal Family: the Consecration of two Bishops by the Archbishop of Canterbury, assisted by seventeen Bishops, has here taken place†: and the Harvard Window has been erected as the first instalment of an enterprise, already well in hand, for converting the present Vestry into a Memorial Chapel, in honour of our John Harvard, the founder of the great American University which bears his name.

W. T.

* "Subject to the rights of the patron" (the Bishop) "and incumbent" (the Rector). *Southwark Bishopric Act, 1904*, 4 *Edw. 7*, ch. 30.

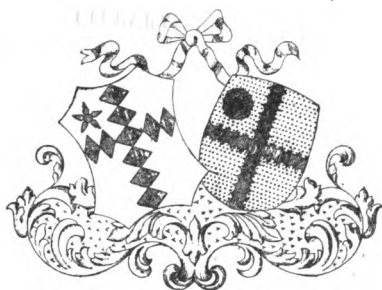
† Also the consecration, a few months later (October, 1905), of two Suffragan Bishops for the new Diocese (Woolwich and Kingston-on-Thames). For a list of several other Consecrations of Bishops, held in this Church, and in the Chapel of Winchester Palace once adjoining, between the years 1260 and 1635, see pp. 4-5.

LIST OF ILLUSTRATIONS.

	PAGE
Exterior, East Aspect	Front Cover.
Do. South Aspect	Facing Title.
Arms of the Diocese of Southwark	iv.
Priory Arms	1
King Edward VII. laying Memorial Stone	3
Beaufort Arms	6
South Aisle of Choir	10
Scene of Martyrs' Trial	14
Bishop Andrewes' Portrait	17
Do. do. Tomb	19
Tomb of Humble	21
Crusader	23
Aumbry	28
Unique Cross	29
New Nave	32
Prior's Doorway	33
SS Collar	36
Gower's Tomb	37
Canons' Doorway	42
Norman Recess	42
Early English Arcading	45
Alleyn Window	49
Shakespeare's Portrait	54
North Transept (Prince Consort Window, Candelabra, &c.)	58
View from Sanctuary	60
Choir and Altar Screen	61
Bishop Talbot	64
Do. Scene from Ceremony of his Enthronement	68

Southwark Cathedral.

ARMS
OF



THE
PRIORY

OF

St. Mary Overy.

Argent, a cross fusilly gules: in the dexter chief a cinquefoil gules.

(Old MS., College of Arms).

The shield on the right is copied from one of the carved oak bosses, and is—

Or, a cross engrailed gules, in the dexter chief a rose gules.

Past and Present: A SUMMARY.

THIS CATHEDRAL CHURCH is considered to be the finest mediæval building in London after Westminster Abbey. It has a record of more than a thousand years, interwoven with much that is interesting in history, literature, and legend. Stow relates, on the authority of Linstede, the last Prior, that, "East from the Bishop of *Winchester's* house, directly over against it, standeth a fair Church called *S. Mary Over the Rie*, or Overy, that is, over the water.* This Church,

* For the more accurate definition of *Overy*, *Overey* or *Overie*, see *Large Edition*, p. 10.

or some other in place thereof, was (of old time, long before the Conquest) a house of Sisters, founded by a Maiden, named *Mary*, unto the which house of Sisters she left (as was left to her by her Parents) the oversight and profits of a Cross Ferry, or traverse, over the *Thames*, there kept before that any Bridge was builded." This House of Sisters was afterwards converted by St. Swithun into a College of Priests. And from that time onwards the Church has owed almost everything to successive Bishops of Winchester. Bishop Giffard built the original Norman Nave in 1106, and Canons Regular of the Order of St. Augustine were established. Bishop Peter de Rupibus built the Choir and Ladye Chapel in 1207, and altered the Norman character of the Nave, which had suffered from fire, into Early English. The Nave once more suffered from fire in the time of Richard II.

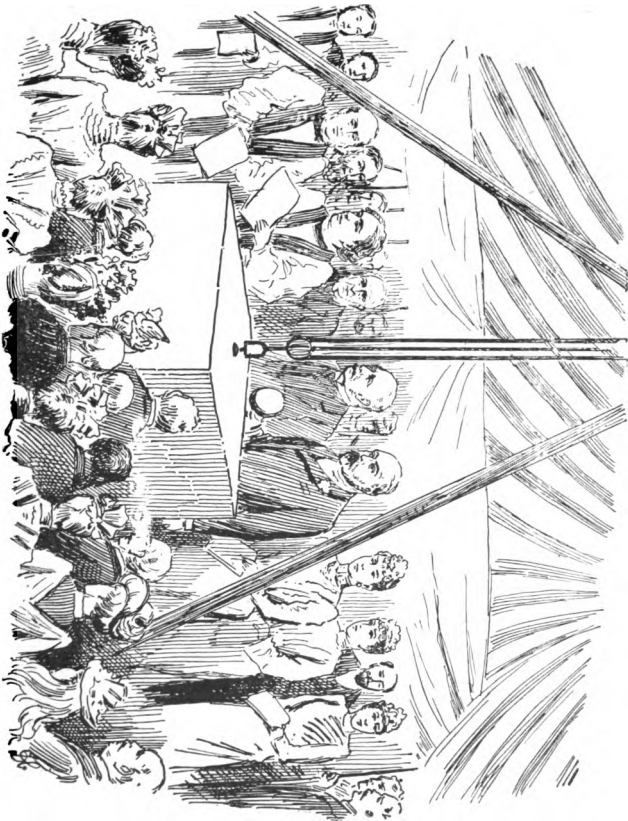
Gower, the poet, and Cardinal Beaufort were liberal benefactors to the Church at this period. The roof of the Nave, originally of stone, fell in 1469, and an oak roof, groined, was substituted, some of the quaint bosses of which may still be seen. The magnificent Altar Screen is credited to Bishop Fox (1520). The old Nave again fell into decay, and was allowed to remain a roofless ruin for many years, until in 1838 it was taken down, when many remains of Norman and Gothic work were ruthlessly broken up and scattered. The foundation-stone of a debased and flimsy Nave was laid by Dr. Sumner, Bishop of Winchester, in 1839.

The Memorial Stone of the present Nave was laid July 24th, 1890, by our King (then Prince of Wales), accompanied by T.R.H. the Princess of Wales (now our Gracious Queen) and their daughters, Princesses Victoria and Maud.*

The Church is cruciform, and, including the walls and buttresses, is nearly 300 feet long and about 130 feet broad, and consists of Ladye Chapel and Choir (Early English), Transepts (Decorated), Nave (Early English), and a noble Tower (the upper stages Perpendicular, the lowest Decorated) 35 feet square, and, with pinnacles, 163

* Queen of Norway, November 18th, 1905.

THE KING (then Prince of Wales) LAYING THE MEMORIAL STONE OF THE PRESENT NAVE.



feet high, and contains a fine peal of twelve bells, the total weight exceeding 215 cwt., the tenor being over 51 cwt.*

In 1540 the Priory Church and Rectory were *leased* from the Crown to the parishioners at an annual rental of about fifty pounds, and St. Mary Overy became St. Saviour, Bishop Gardiner lending a helping hand. This lease was renewed from time to time, until in 1614 the Church was *purchased* by them from the King in the name of nineteen "bargainers," or trustees, for £800. The parishioners continued to be patrons of the living until 1883, when, by Act of Parliament, the right of presentation was vested in the Bishop of the Diocese, and the Chaplain made Rector.†

Intimately connected with this Church and Parish were Chaucer, Alexander Cruden, Dr. Samuel Johnson, Oliver Goldsmith and Bunyan, to three of whom memorial windows have already been placed in the North Aisle of the Nave.

Three Lord Mayors of London are interred here (Bromfield, 1658; Waterman, 1682; Shorter, 1688) without memorials of any kind: and three Bishops (Sandall, 1319; Wickham ii., 1595; and Andrewes, 1626), the first two also without monument or inscription.

It was here that Boniface, Archbishop of Canterbury, consecrated Henry de Wingham to London in 1260, and another to St. Asaph in 1268. It was here that Edington, Bishop of Winchester, consecrated John de St. Paul to Dublin in 1350, and John de Sheppey to Rochester in 1353, two others in 1355, and another in 1362. It was here that Bonner of London, assisted by Cuthbert of Durham and Gardiner of Winchester, consecrated six Bishops in Mary's reign, April 1st, 1554, to fill the place of six Bishops who had been deposed for having entered the state of matrimony. And it was in the Chapel of the Bishop of Winchester's London Palace, which for centuries stood close to the west end of this Church, two others

* The Tower Clock, facing the four cardinal points, is the gift of Sir Fredk. Wigan, Bart. It was set going by H.R.H. the Duke of Connaught, June 22nd, 1898.

† On this occasion the Church Rate was redeemed by subscription and abolished, the Rector (then Chaplain) agreeing to permanently surrender a fifth part of his stipend. This reform was the seed out of which the Southwark See and its Cathedral have sprung.

were consecrated, one in 1684, and the other in 1635.* And it was in the same Chapel that the great William of Wykeham was ordained Acolyte, Sub-deacon and Priest.†

Two Bishops (Gloucester and Llandaff) were consecrated here on Ascension Day, June 1st, 1905, by Dr. Davidson, Archbishop of Canterbury, assisted by seventeen Bishops.‡ (*See also Preface, note †*).

On the first day of the previous month, by an Order of His Majesty in Council, St. Saviour's became the Cathedral of the new Diocese of Southwark.

It should be mentioned that Gower, "the father of English poetry," Massinger, Fletcher, and Edmund Shakespeare (brother of the great dramatist) are buried here. It was here, in 1406, the Earl of Kent was united in wedlock to Lucia, eldest daughter of the Lord of Milan, Henry IV. giving the bride away at the Church door; it was here, in 1423 (Henry VI.), that James I. of Scotland, the Royal poet, was married to Joan, niece of Cardinal Beaufort; it was here that Bishop Gardiner condemned the Anglican Martyrs to death in 1555; it was here that Queen Elizabeth assisted at the Earl of Cumberland's wedding; it was here, in Montague Close, the site of the old Cloisters, tradition has it, that Montague received his warning letter about the Gunpowder Plot; it was here that John Harvard, the founder of the great American University which bears his name, was baptized, Nov. 29th, 1607; and it was here that the famous Dr. Henry Sacheverell was elected Chaplain in 1705.

It must be added, that Dulwich College and its Almshouses were founded by one of our Churchwardens; that St. Thomas' Hospital owes its origin to the Prior and Canons of St. Mary Overy; and—proudest memory of all—it was here that WILLIAM SHAKESPEARE resided, and where the mightiest conceptions of his genius first saw the light.

* See Bishop Stubbs: *Registrum Sacrum Anglicanum*.

† See p. 29.

‡ The largest gathering of Prelates which St. Saviour's, even in its long history, has, in all probability, ever witnessed, occurred on July 27th, 1897, when over one hundred Bishops, attending the Lambeth Palace Conference from all parts of the world, were present on the occasion of a Missionary Festival Service.

Tour of the Interior.

ON entering by the South Transept door, there will be noticed, affixed to a pillar immediately on the right, the armorial bearings, surmounted by a Cardinal's hat, of the distinguished ecclesiastic and statesman,

Cardinal Beaufort.

ROYAL ARMS
OF



HENRY
BEAUFORT.

His father, John of Gaunt, Duke of Lancaster, was married three times. By his first wife he had an only son, who became Henry IV., and by his third he had Henry Beaufort, who was, therefore, half brother to the king. He derived his name from Beaufort Castle, in France, the place of his birth. He became Lord Chancellor and Bishop of Winchester in 1404, Cardinal in 1426, died in 1447, and lies buried in Winchester Cathedral. He was known as the "rich Cardinal," and is credited with having rebuilt this South Transept at his own cost, after the ruins of a great fire.

In order to strengthen his house by a powerful alliance, and, perhaps, also with a view of uniting the crowns of England and Scotland, he was instrumental in effecting the marriage of his niece, Joan, daughter of his own brother, Sir John Beaufort, Earl of Somerset, to James I. of Scotland. It is a story of romance and tragedy. The young Prince, in his flight, at the age of 13, to the Court and Schools of France, was driven by a storm on to the English coast, captured and detained a prisoner (with much liberty and kindness, however) in Windsor Castle for about 18 years. "Stone walls do not a prison make," but shortly before his release he found himself a willing captive to the charms of the fair Princess—

"Such a lord is Love;
And Beauty such a mistress of the world."

He was a poet, and sang of her beauty to the music of his harp, an instrument in the playing of which he is said to have possessed unrivalled skill. His cruel murder in the Dominican Monastery at Perth terminated a happy union, after which Joan married Sir James Stewart, the Black Knight of Lorn.

Emerson.

Opposite the Cardinal's coat of arms, on the west wall of this Transept, is a monument to William Emerson, consisting of an emaciated, diminutive, recumbent effigy (a *memento mori*), with an inscription which tells us that he reached the ripe old age of 92, in the year 1575, and that—

"He lived and died an honest man."

Ralph Waldo Emerson, b. Boston, U.S.A., 1803, graduate of Harvard University, poet, preacher, and philosopher, is supposed to have sprung from this good Southwark stock.*

* See *Large Edition*, pp. 28-9.

Benefield.

To the right of Emerson, above, is a stilted and curious epitaph in Latin, which will be found in the *Large Edition* of this book. He belonged to a family of Shakespearean actors.

To the left is

Bingham.

He was saddler to Queen Elizabeth and James I., and one of the "bargainers," or trustees, to whom the Church was conveyed by the latter monarch for £800, subscribed by the parishioners. The half-length figure is, I think, by the same hands which modelled the Stratford-on-Avon bust of Shakespeare.*

Tree of Jesse.

The great window in the south, by Kempe, is the gift of Sir Frederick Wigan, Bart., in memory of his daughter. Its tracery, although new, is modelled after the original design, and the subject is the "Tree of Jesse." The "Jesse Tree" is an ancient mode (dating from the thirteenth century) of setting forth the regal genealogy of Jesus, in illustration of the words "There shall come forth a rod out of the stem of Jesse." At the base of the central light Jesse sleeps, his head resting on his hand, and out of his side there springs a vine, which spreads out all over the window in branch, and leaf, and fruit. Above Jesse is his son, King David, and above David, the Virgin and Child, suggesting the double dedication of the Church, St. Mary, the original

* See *Large Edition*, p. 78.

title, and St. Saviour, the name bestowed upon it at the Reformation. The other figures represent the chief kingly ancestors of Christ, as given in the first chapter of St. Matthew.

The eastern door in this Transept is quite a new introduction; and the organ chamber, with one large opening towards the west and two smaller ones into the Choir, is a fresh structure, although it stands on a portion of the site of the St. Mary Magdalene Chapel, which dated from the thirteenth century, but was removed in 1822.

The New Organ (by Lewis) is the noble gift bestowed upon the Church by the late Mrs. Robert Courage, in memory of her husband. It contains about 4,000 pipes, and, with extras, has cost nearly £6,000. The action is electrical, and the wind is supplied by hydraulic pressure.

In this Transept will also be observed three other fine windows, by Kempe, two in memory of Henry Wood, a late Warden of the Great Account; and the third to

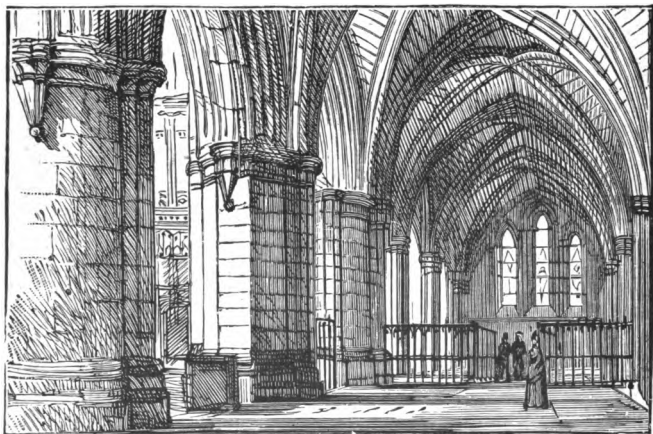
Elizabeth Newcomen,

who was laid to rest here, Nov. 20, 1675, but the exact spot is unknown. She was a generous educational and charitable benefactress of the parish. In allusion to her Christian name, St. Elizabeth occupies the base of the central light as the leading figure, supported on the one hand by that wise King who foreshadowed the "Greater than Solomon," and on the other by Zechariah, who spake of Christ as "The Branch." And so, by this title of the Messiah, and in other ways, this window is linked on to its magnificent neighbour, the "Tree of Jesse." Above St. Elizabeth is her son, St. John the Baptist, supported by Elijah, his prototype, and Malachi, who prophesied of the Forerunner of the Saviour. It is intended that all the windows in this Transept shall be devoted to illustrating the Incarnation of our Lord.

The window was unveiled by H.R.H. the Duke of Connaught, June 22, 1898.

Tessera.

Moving towards the South Aisle of the Nave, and looking east, we have an excellent view of the South Aisle of the Choir, and beyond into the Ladye Chapel, terminating with its window of three sharply-defined lancet lights—the architectural Three in One. As we enter this Aisle we may recognise at our feet a token of



SOUTH AISLE OF CHOIR.

the great antiquity of the site of this Church and its surroundings—some Roman tesserae found about sixty years ago in digging a grave in the south-east angle of the churchyard, where more of the same kind remain. It was the custom of the Roman army, in their marches, to carry such materials in order to pave the spot where the prætorium, or general's tent, was erected. Many other remains of Roman antiquity have been discovered from time to time in the Parish, such as coins, lachrymatories, and terra-cotta sepulchral urns. In examining the foundations of the new Nave, and making

excavations here and there, a few pieces of Roman pottery were brought to light. *Stoney Street*, which runs through the adjacent market, also commemorates the Roman occupation. The Romans, it is well known, taught the Ancient Britons to develop the resources of this country. They opened up the Island by making roads paved with *stone*. These roads were called *strata*, hence our word *street*.

The Non-Such of the World.

Immediately to the left, on the pier, is a small brass—the only one of any antiquity in the Church—with the following quaint inscription :—

SVSANNAH BARFORD,

DEPARTED THIS LIFE THE 20TH OF AVGVST 1652,

AGED 10 YEARS 13 WEEKES,

THE NON-SVCH OF THE WORLD FOR PIETY AND VIRTVE,

IN SOE TENDER YEARS.

AND DEATH AND ENVYE BOTH MVST SAY 'T WAS FITT,

HER MEMORY SHOULD THUS IN BRASSE BEE WRITT.

SVCH GRACE THE KING OF KINGS BESTOW'D VPON HER
THAT NOW SHE LIVES WITH HIM A MAID OF HONOV R.

Abraham Newland.

Beyond the door of this Aisle, and between the lancet and the next window, there is a plain slab fixed in obscurity on the wall, to the memory of this remarkable man. He was born in this Parish, and his baptism (1730) and burial (1807) are recorded in our registers. According to a memoir of him in the writer's possession,

published the year after his death, his father belonged to Bucks, was twice married, and had twenty-five children.

Abraham entered the Bank of England as clerk, and rose to the position of Chief Cashier. For 25 years he never once slept out of the building. He died two months after retiring from his post, bequeathing £60,000 in the Stocks to his landlady, whose gratitude is represented by the mean tablet before us. Although he had many friends, he was not so vain as to imagine they would dissolve in tears at the news of his death, and he wrote this epitaph (which, I need hardly say, is not on the monument) for himself shortly before his death:—

“Beneath this stone old Abraham lies :
Nobody laughs, and nobody cries,
Where he is gone, and how he fares,
No one knows, and no one cares.”

A bank-note was styled an “Abraham Newland,” none being genuine without his signature. This explains the saying of Upton :

“I have heard people say *Sham Abram* you may,
But must not sham Abraham Newland.”

To *Sham Abram* signified to feign illness in order to avoid work or service (*malingering*).

George Swilt.

The next window is altogether eccentric and kaleidoscopic, and out of harmony with the sound reputation of the Southwark Architect who loved this House so well, and who, during the restoration of the Ladye Chapel (1832), gave his services gratuitously. He lies entombed in the churchyard outside this window; and behind the great Altar Screen there is a tablet of polished granite, heart-shaped, which records his self-denying work.

We now pass into

The Lady Chapel.

THIS portion of our Cathedral has a three-fold claim upon our attention.

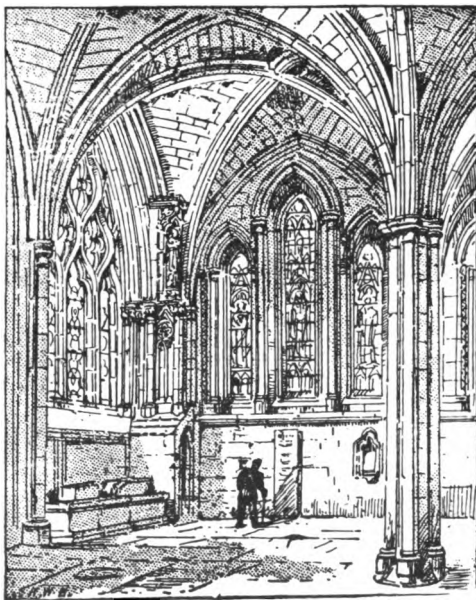
First, because of its unique architectural beauty. All the chief writers on St. Saviour's, whether architects, artists, or antiquaries, experience much difficulty in giving adequate expression to their admiration of it. They declare that whatever excellencies may have been noticed in the other parts of the building, it would appear that an attempt has been here made to concentrate them in the elegant simplicity of its harmonized design. And the admirable principles of its scientific construction, its slender pillars, with their shafts detached at the four cardinal points, and the beautiful groinings of the vaulted roof, its single and triple lancet windows of the most perfect symmetry, the correctness of its proportions, and the accuracy of its details, combine to render it such a pure, chaste specimen of the Early English style as to make it difficult to find its equal anywhere.

This Chapel affords an interesting illustration, which may be taken in at a glance, of the progress of the Pointed Style. We have first the simple lancet-like window with the tooth ornament, standing alone, and the triple lancet, grouped and bound together by an enclosing arch (Early English): then the two three-light windows with mullions and tracery (Transitional), that on the south geometrical, with its circles and quatrefoils, that on the north reticulated, slightly more elaborate, and later: after this, the blank windows at the back of the Screen, with their more graceful lines, sometimes called "flowing tracery," and by the French "flamboyant" (flame-like), belonging to the Decorated Period of Edward III.

It is remarkable, in the second place, as having been the scene of the trial and condemnation of the

Anglican Martyrs.

in 1555, a memorable date in the history of our Church, and in the annals of our country. Beneath that three-light window in the north-east bay of this Chapel, sat in that year, Stephen Gardiner, Bishop of Winchester, and



SCENE OF THE TRIAL.*

his fellow commissioners, Bonner, Bishop of London, and others, acting under authority from the See of Rome, and of Mary and her obsequious Parliament, to try certain Prelates, Dignitaries and Priests of the Church of England, whose only crime, apparently, consisted in a stout resistance to the usurpations of the Papal Schism.

* Notice on the left an Easter Sepulchre, and on the right a *Piscina*, both of which are described in the *Large Edition*.

It was here they witnessed a brave confession, and from here they went forth to receive their baptism of fire.

Seven of the numerous band of Martyrs of Mary's reign are commemorated here in six lancet lights, three on the north-east, and three on the south-east, and by that atrocious blur and blot and daub on the south.

It would be doing these Martyrs a vast honour to remove their present crude, inartistic windows, and replace them with others of real merit. The new windows would of course be in memory of the same seven men.

Space will not permit us to add much more than their names :—

1. Rev. Lawrence Saunders, Rector of Allhallows, Bread Street. Burned at Coventry.
2. The Right Rev. Robert Ferrar (or Farrar), D.D., Bishop of St. David's. Burned at Carmarthen.
3. Rev. Dr. Rowland Taylor, Rector of Hadleigh, Suffolk. Burned at Hadleigh.
4. Rev. John Rogers,* Vicar of St. Sepulchre's and Prebendary of St. Paul's. Burned at Smithfield.
5. The Right Rev. John Hooper, D.D., Bishop of Worcester and Gloucester. Burned at Gloucester.
6. Rev. John Bradford, Prebendary of St. Paul's. Burned at Smithfield.
7. The Ven. John Philpot, B.C.L., Archdeacon of Winchester. Burned at Smithfield.

Toleration was not understood by either side in those days. Take the case of Philpot as an illustration.

Philpot, in his examination, showed that he too could be a persecutor even unto death. It will be remembered that, in the previous reign (Edward VI.), the Reformers condemned to the stake a person named Joan of Kent, for heresy. Philpot, in the course of his trial, declared that "as for Joan of Kent, she was a vain woman; I knew her well, and a heretic indeed, well worthy to be burnt."† Hence it was Philpot's opinion that it was no crime

* He was the Editor of the "Thomas Matthew" Bible. For a further account of this Marian Proto-Martyr see the *Large Edition*, pp. 58-9.

† Foxe, *Acts & Monuments*, vol. vii., p. 631 (3rd. Ed., Lond., 1870).

to burn heretics. And it also follows that, had he been in power, he would have sent Gardiner and Bonner, and the rest, to the stake. Whatever party was uppermost considered it quite lawful, in those days, to crush out by torture and death all opposition in the party that was weak and in the minority. Similarly, on the Continent, Calvin consented to the death of Servetus. So also was it in the case of the Pilgrim Fathers, who fled from Europe in search of religious liberty, and scarcely had they touched the shores of New England when they began to persecute and slay one another.

The fifth examination of Merbecke (or Marbecke) was held here in 1543 (*temp.* Hen. VIII.). He was condemned to the stake for having made an English Concordance to the Bible, but Gardiner, who admired his "goodly gift" of music, interceded on his behalf, and procured his pardon. His remarkably sweet notes, to which the Comfortable Words, the Versicles (*Sursum Corda*), and the Lord's Prayer are set in the Communion Office, may be heard almost every Sunday morning in this Cathedral.*

This beautiful Chapel is remarkable, in the third place, as containing the ashes of the erudite and saintly

Bishop Lancelot Andrewes.

The son of a sea-faring man, he was born on the other side of the Thames, in the parish of Allhallows Barking, near the Tower, in 1555—the year the Anglican Martyrs were here condemned to the stake. He was educated at Merchant Taylors', from which School he proceeded to Pembroke Hall, Cambridge, where, in 1576, he was elected to a Fellowship, and in the following year he became Fellow of Jesus College, Oxford. In 1588 he accepted the living of St. Giles', Cripplegate, and shortly afterwards he was made Prebendary of St. Paul's, and Master of Pembroke Hall.

* Speaking of distinguished composers of Sacred Music, it may be mentioned that Sir John Stainer was baptized in St. Thomas' Church (now our Chapter House), July 20th, 1840.



See heer a Shadow from that setting **SUNNE**.

Whose glorious course through this Horizon runn
Left the dimm face of our dull Hemisphere.
All one great Eye, all drown'd in one great Teare.

Whose rare industrious Soule led his free thought
Through Learning's Univerſe, and vainly ſought
Room for her ſpacious Self; untill at length
She found ſome way home with an holy ſtrength

Are to be ſold by **A. Badger** dwelling
in **Stations Hall** 1632.



Snatcht her ſelf hence to Heav'n, ſill'd a bright place
Midſt theſe immortal Fires, and on the face
Of her great **MAKER**, fixt a flaming eye,
Where ſtill ſhe reads true, pure **DIVINITIE**.
And now y^e grave Aſpect hath deſid to ſhrink
Into this leſſe appearance. If you think
Tis but a dead face, Art doth heer bequeath
Look on the following leaves & ſee him breath.

John Payne Perſet

He was a constant preacher at his own church, but very reluctant to deliver more than one sermon on the same day, remarking that "when he preached twice he prated once."

In 1597 he accepted a stall at Westminster, and the Deanery in 1601.

Under James I., who was a great admirer of his preaching, his rise was rapid. In 1605 he was persuaded with difficulty to accept the See of Chichester,* was translated to the See of Ely in 1609, and in 1618 to the See of Winchester, from which, says Bishop Buckeridge, "God translated him to heaven."

Bishop Andrewes was great (1) as a Scholar. He was acquainted with 15 languages, if not more, and Fuller quaintly writes: "The world wanted learning to know how learned this man was, so skilled in all, especially in Oriental languages, that some conceive he might, if then living, almost have served as interpreter-general at the confusion of tongues." It is for this reason, amongst others, that we find his name first on the list of divines appointed in 1607 to frame our Authorised Version of the Bible.

He was president of the Westminster Company of Ten, whose duty it was to translate the Sacred Books from Genesis to the end of Second Kings.

He was great (2) as a Preacher. His style fascinated Elizabeth. He was held to be the very *stella prædicantium* (the star of preachers), "a very angel in the pulpit," and that, too, in the palmiest days of English literature.

"Such plagiaries who have stolen his sermons, could never steal his preaching."—(*Fuller*). The late Canon Liddon once spoke of him as "a great divine—one of the greatest that Cambridge ever produced."

He was great (3) as a Saint, and possessed the rarest of all gifts, the gift of composing prayers. His "Manual of Private Devotions" has long enjoyed, and still enjoys, an immense popularity, even amongst those who have

* While Bishop of Chichester he was instituted to the Rectory of Cheam, a parish which is now in the Surrey portion of our Southwark Diocese.

differed widely from his views. During the last period of his life it was constantly in his hands.

We cannot close without adding that Bishop Andrewes was great (4) as a Benefactor. He left funds and lands for all time, for the benefit of aged poor men, widows, sea-faring men, orphans, apprentices, and the promotion of scholars from Free Schools to the University.

A full-length recumbent effigy* of the great Prelate lies on the tomb, bearing on the left shoulder, engraved on the Mantle, the Cross of St. George and the Garter,



TOMB OF BISHOP ANDREWES.

with the motto of the Order, *Honi soit qui mal y pense*. The head, covered with a small academical cap, rests on a cushion; the left hand clasps his *Manual of Devotions*.

* Probably the work of Gerard Janssen, the sculptor of Shakespeare's bust at Stratford. See *Large Edition*, p. 78.

The Latin inscription, which is chiefly taken from an entry in Laud's Diary, states :—

“ On Monday, September 21, in the year 1626, about four o'clock in the morning, Lancelot Andrewes, a most worthy Bishop of Winchester, a light of the Christian world, died.”*

Another window,† different in type and style from those to the Marian Martyrs, has been erected here within the last few years. Its place is in the north-east bay, the site of the bench of the ancient Consistorial Court, in honour of St. Thomas à Becket, in whose name the Prior and Canons of St. Mary Overy originally founded the Hospital of St. Thomas, on a site adjoining this Church ; and of Charles I., whose name still stands on the roll of benefactors of St. Saviour's as a helper of its poor ; and of Archbishop Laud, the disciple and friend of Bishop Andrewes, towards whose shrine he turns his eyes.‡ This window, also by Kempe, is a masterpiece.||

* Laud makes a mistake in the date ; it should be September 25th.

† The gift of Mrs. Curtis W. Stevenson, in memory of her husband and sister.

‡ As to Charles I. His death was illegal. “ The execution of Charles I. . . . the work of military violence cloaked in the merest tatters of legality.” This is a candid admission on the part of a great modern historian with a marked Cromwellian bias. Gardiner, *History of the Commonwealth*, vol. i., p. 1.

As to Becket. Hear his brave utterance, when assailed by his murderers, the four Norman knights : “ In vain you menace me ; if all the swords in England were brandished over my head, their terrors could not move me. Foot to foot you will find me fighting the battle of the Lord.” *Vide* Lord Campbell's *Lives of the Chancellors*. In the hand of Becket is a sword representing the weapon by which he was martyred, and it may also remind us that he was a militant Ecclesiastic.

As to Laud. “ That we have our Prayer-Book, our Altar, even our Episcopacy itself, we may, humanly speaking, thank Laud. Laud saved the English Church. The English Church in her Catholic aspect is a memorial of Laud.” Dr. Mozley, *Essays*. An axe is suspended from Laud's arm.

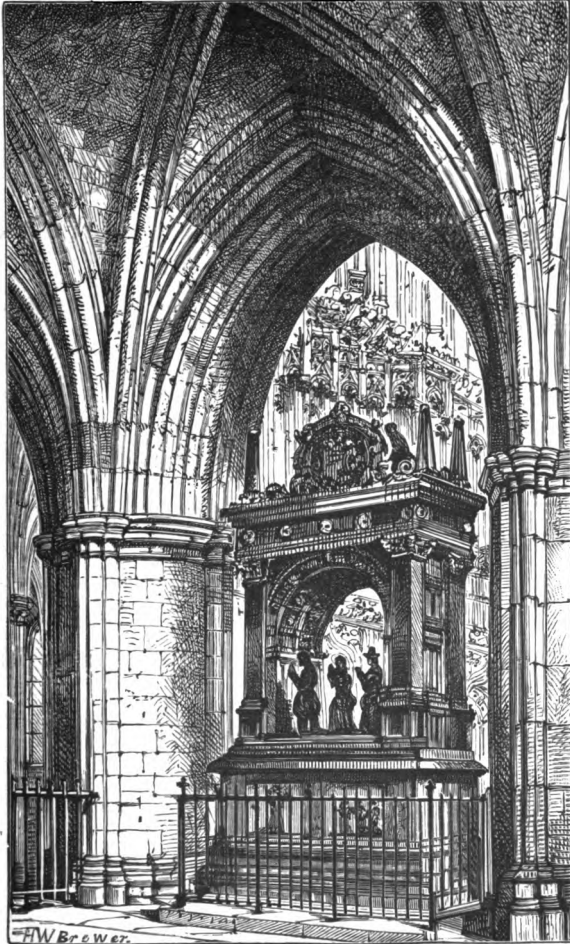
Macaulay's account of Laud is not to be accepted. “ Macaulay, as usual, is the most rancorous in his abuse of Laud.” *Times* leader, Jan. 11, 1895.

Laud was the ablest champion of the day against Rome. Read his “ Conference with Fisher the Jesuit.”

|| Before leaving this Chapel, observe the 17th century carved oak Altar.

We now pass down the North Aisle of the Choir, and immediately on the left is the monument of

Alderman* Humble.



TOMB OF HUMBLE.

* So called. He was duly elected, but refused the honour, paid the fine, and was "discharged."

This is a fine Altar Tomb, with kneeling figures, under a canopy, of the Alderman, with his two wives behind him; and basso-relievos of the children on the basement, north and south. He died in 1616.

On the Sanctuary side are inscribed some beautiful lines commencing:—

“ Like to the damask rose you see.”

His daughter married a William Ward, a wealthy citizen and goldsmith of the time, and jeweller to the queen of Charles I. Their son was christened **HUMBLE** Ward, who, after having married Frances, heiress to the Barony of Dudley, was created Baron Ward in 1644, from which union is derived the present house of Dudley and Ward.

The Crusader.

“ The Red Cross flies in Holy Land,
The Saracen his Crescent waves,
And English Edward's gallant band
Seek proud renown or glorious graves.”—*Dibdin*.

This interesting effigy is on the right. It is an exquisite piece of carving in oak, and represents, most likely, one of the de Warrennes, Earls of Surrey, who were great Lords of Southwark. He has returned from the last Crusade with Prince Edward of England (the costume is of that period, 1270). As a good soldier of the Cross he has risked his life in defence of the Holy

Sepulchre, and now he sheathes his sword, and lies down to rest.

“The strife is o’er, the battle done.”

He is clad in chain armour, with a surcoat crossed by two belts, one for the shield, the other for the sword, and on his head a conical helmet, and a lion at his feet.

Whatever may have been his fortunes in war, he certainly experienced some strange vicissitudes, and



CRUSADER.

suffered many indignities in this Church from time to time. At one period he was tossed about as useless lumber at the west end of the Nave; at another he was placed standing upright close to one of the doors, like a sentinel, “new painted, flourished up, and looking somewhat dreadful”—a device of the Enemy, no doubt, to scare and scatter the flock! He was even used as an ordinary prop to support a portion of a staircase on his head! The marvel is that he exists at all. We are proud to possess him, and to think of him in the days

when the banner of the Red Cross was flying in the Holy Land.

“Upon his breast a bloodie Cross he bore,
The deare remembrance of his dying Lord,
For whose sweete sake that glorious badge he wore,
And dead, as living, ever Him ador'd ;
Upon his shield the like was also scor'd,
For soveraine hope which in His helpe he had,
Right faithful true he was in deede and word,
But of his cheere did seeme too solemne sad ;
Yet nothing did he dread, but ever was ydrad.”—*Spenser*.

Before taking our leave of him we should like to contemplate his attitude in a new light. Amongst the Knights Templars it was the custom, when reciting the Apostles' Creed in their Encampments, to draw the sword about three inches, as in the effigy, in commencing ; and at the words, “In Jesus Christ our Lord,” to plunge it into the scabbard to the hilt. It will be noticed that the lips are firmly parted. He is saying the *Credo*. He was a believer.

“The Knight's bones are dust,
And his good sword rust ;
His soul is with the saints, I trust.”—*Coleridge*.

This will be a good stand-point from which, looking west, to notice an instance of

LEANING CHURCHES.

Our Church, it will be seen, bends gradually from the west, round by the north, towards the south-east. The whole fabric, which is in the form of a Cross, is made to lean to the side on which our Lord's head is supposed to have inclined, when “He bowed His head, and gave up the ghost.”*

* On the deflection and orientation of Churches, see the *Large Edition*, pp. 113-116.

Cure.

In the corresponding low-arched recess is a plain slab to the memory of the above. He was one of the benefactors of this Parish, having been instrumental in founding a "College" for poor people. The Latin inscription is a punning epitaph on his name:—

"Cure, whom this stone covers, served Elizabeth as master of the saddle horses. He served King Edward and Mary, his sister. It is great praise to have given satisfaction to three sovereigns.

He lived beloved by all.

The State was ever a Care (*Curæ*) to Cure (*Curo*).

The welfare of the people was (a care) to him while he lived.

He cared (*curavit*) and provided that, for the support of the aged, annual gifts of money should be assigned towards the expenses, and houses."

He died on the 24th of May, 1588, thus missing, only by a few days, to share in the rejoicings of the great victory of his Royal Mistress over the Spanish Armada,* which set out from Lisbon on the 29th of that month.

He was thrice M.P. for Southwark.

Trehearne.

Close to Cure's tablet is a striking monument to John Trehearne and his wife, with the following inscription:—

"AN EPITAPH UPON JOHN TREHEARNE, GENTLEMAN
PORTER TO KING JAMES I."

"Had Kings a power to lend their subjects breath,
Trehearne, thou shouldst not be cast down by death;
Thy royal master still would keep thee then,
But length of days is beyond reach of men,
Nor wealth, nor strength, nor great men's love can ease
The wounds death's arrows make, for thou hast these.
In thy king's court good place to thee is given,
Whence thou shalt go to the King's court in heaven."

* St. Saviour's Parish provided towards the Armament against the Spaniards, 18 pick-axes, 18 spades, and 18 bills.—*Vestry Minutes*.

Now, after the perusal of this eulogy, we should expect better things from him than to find him lax in the payment of his tithes! Here is an extract from the Parish Vestry Minutes, Oct. 15th, 1577 :—

“John Trehearne of Bankside pays double for withholding his tythes.” He died in 1618.

On the shield are *three herons*, in allusion to his name. A *rebus* was a favourite conceit of the times.

Lower down is the Vestry, traditionally known as the Chapel of St. John the Divine, in which there are some relics of Norman (and, perhaps, Saxon) work, and also the foundation of a semi-circular Apse beneath the floor.

Here also will be seen the

John Harvard Memorial Window,

by La Farge, of New York, which was unveiled by the donor, the Hon. J. H. Choate, American Ambassador, on May 22, 1905, and who described it as emblematical of the “deep-seated and abiding relations of friendship which unite England and the United States.”

The main subject of the Window is the Baptism of Christ, in allusion to the baptism of Harvard in this church, Nov. 29, 1607. The Angels—one on either side—are, in accordance with an old tradition, supposed to be in attendance to receive the Saviour's garments. A panel of old glass—a remnant of the former window—occupies the middle-centre, flanked on the left by the Arms of Harvard University, and on the right by the Arms of Emmanuel, Cambridge, where Harvard graduated. Harvard was born close to the East End of this Church; took his M.A. in 1635; crossed the Atlantic in 1637; died the year after, bequeathing his estate to found a school for the education of the English and Indian youth in “knowledge and godliness.” This was the

origin of the oldest and most famous of American Universities.*

“When love unites, wide space divides in vain ;
And hands may clasp across the spreading main.”

The North Transept.

We now enter the North Transept. On the floor, at the right, will be noticed an emaciated effigy in stone. It is simply a *memento mori*, a reminder of mortality. But some would tell you that it was intended to represent

Old John Overs (Overy),

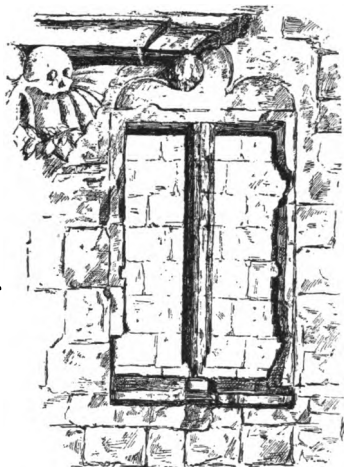
the father of the original foundress of this great Church. He was a rich miser (so the tale runs), who owned a ferry for conveying passengers across the Thames, long before there was any bridge. A strange plan of economizing his household expenses one day entered his mind. He would feign death ; for surely, he thought, his family and servants would fast, for one day at least, in their bereavement. On the contrary, it would appear, they were only too happy to be rid of him, and proceeded to feast and make merry over the event. The sound of revelry reaching his ears, he sprang from his bier, and, plunging down stairs in his winding-sheet, threw horror and consternation into the midst of the gay company. A waterman, rushing in his fright and confusion upon what he thought was the ghost of the old man, felled him dead with an oar. Now his daughter, who was “of a beautiful aspect and pious disposition,” had a lover, who had not met with the father’s approval. The news of the death reaching him in the country, he started with all speed to his sweetheart ; but, in his too eager haste, he fell from his horse and was killed. Mary Overs, rendered inconsolable, withdrew from the world and founded a House of Sisters, into which she retired, endowing the institution with the ample profits of her ferry, and dedicating it to the Blessed Virgin Mary.

* In the *Large Edition* nine pages (122—130) are devoted to the life of John Harvard, giving all that is known of him, with a portrait, a *facsimile* of the entry of his baptism in St. Saviour’s, and of his signature.

There is a curious tract, which may be seen in the British Museum, entitled, "*The true History of the Life and sudden Death of old John Overs, the rich Ferry-man of London, shewing how he lost his Life by his own Covetousness. And of his Daughter Mary, who caused the Church of St. Mary Overs in Southwark to be built.*"

Observe the Royal Coat of Arms, above, of Good Queen Anne. It was painted and set up originally in the Choir to commemorate a visit which she paid to the Church to hear the famous preacher, Dr. Henry Sacheverell, a former incumbent of the Parish.

In the north wall is seen an Aumbry, or cupboard for books, sacramental vessels, or alms.

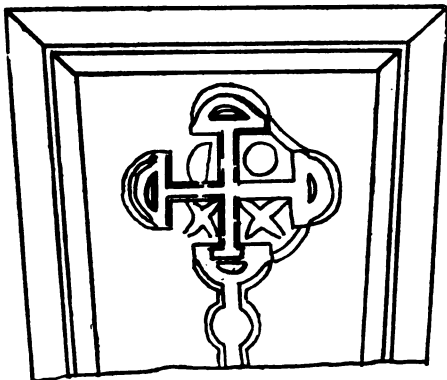


AUMBRY.*

This North Transept, some of the old books inform us, was at one time used as a side Chapel, dedicated to St. Peter. The discovery of this Aumbry confirms the tradition, for an Aumbry always implies a neighbouring Altar; and the stilted bases of the great piers on its south side, so unlike the two other corresponding ones, which are moulded to the ground, are now accounted for. A screen was evidently thrown across here.

* By its side is a mural tablet, raised by parishioners and friends, in memory of Mr. Henry Langston, our first Chapter Clerk. Unveiled by the Rector, July 31st, 1905.

On the floor, close to the Aumbry, is a stone coffin, with a sculptured cross of unique design on its Purbeck-marble lid, in the quarterings of which are representations of the sun, moon, and stars.* The date is about 1180.



Above will be noticed a window,† by Kempe, which may be regarded as illustrating the union of

CHURCH AND STATE.

It is in memory of the late Prince Consort, Albert the Good, and was unveiled by H.R.H. the Duke of Connaught, June 22, 1898. The subjects are :—

1. Gregory the Great, by whose means Christianity was reinstated in the south-eastern corner of our Island, from which it had been expelled by the Anglo-Saxons, the heathen conquerors of Britain.
2. Ethelbert. He was king of the Province of Kent at that time, and soon became a Convert. His Queen Bertha had already been a Christian before the arrival of the Italian Mission.
3. Stephen Langton, Cardinal Archbishop of Canterbury, the great Christian patriot, who helped to obtain the *Magna Carta* from King John.
4. William of Wykeham, Bishop of Winchester, Architect, Statesman, and father of the public school system of this country. He was ordained Acolyte, Sub-deacon, and Priest (1362), in the chapel of Winchester House, which adjoined the west end of this Church. (*Reg. Edingdon.*)

* For an explanation of this symbolism, see *Large Edition*, pp. 173-4.

† The gift of Mr. F. L. Bevan.

Lockyer.

"His virtues and his pills are so well known
That envy can't confine them under stone."

The famous pill man—the Holloway of his time. He was an eccentric empiric in the reign of Charles II., styling himself "Licensed Physician and Chemist." In his advertising tract, which is a curiosity in itself, he represents his pills as "extracted from the rays of the sun" (*Pilulæ Radiis Solis Extractæ*). He declares them capable of curing a "Regiment of diseases known and unknown." "Taken early in the morning, two or three in number, preserves against contagious airs." "They that be well and deserve to be so, let them take the pills once a week." This solar preparation "increases Beauty, and makes old Age comely."

Londoners especially will regret the total disappearance of this miraculous panacea, inasmuch as it was an antidote against "the mischief of fogs"!

Austin.

This monument attracts much attention, and is a Scriptural study in itself. An Angel stands on a rock, pointing with the right hand to the sun overhead, with the motto, *Sol Justitiæ*, "The Sun of Righteousness," while in the left there is a sickle. Underneath the Angel, on the left and right, are the words, *Vos estis Dei agricultura*, "Ye are God's husbandry." Upon the rock, from which issues a stream, are the words, *Petra erat Christus*, "That rock was Christ." Close to it is a serpent, whose evil influences were to be neutralized in that fountain of life. Below the rock are sheaves of corn, bound with a scroll, on which are inscribed, *Si non moriatur, non reviviscit*, "It is not quickened, except it die." Lower still we read, *Nos sevit, fovit, lavit, cogit, renovabit*, "He hath sown, fostered, and washed us, He gathers us together, and will renew us." On either side

there is an Angel seated, one with a rake and the other with a pitchfork ; beneath one is the word *Congregabunt*, " They shall gather," and beneath the other, the word *Messores*, " Reapers " (" The reapers are the Angels "). Lower down is a winnowing fan (" Whose fan is in His hand "), setting forth the family names to whom this burial place (*arvum hoc sepulchrale*) is devoted.

Underneath the monument, on the wall, we find this inflated epitaph : " The resting place of William Austin, Esq., who in contemplation was an Angel ; in action, a Dædalus ; in travel, as good as a conveyance ; at table, a feast in himself ; in disease, a miracle of patience ; in death, a pattern of faith."

He wrote his own funeral sermon, in which, referring to the death of his wife, he compared himself to a tree, half alive, half dead, the " branches withered, cut off, and buried with her." He soon recovered his spirits, however, in finding another better half to supply the place of the half of him that was lost. He died in 1633.

On the floor, beneath, is a fine old

MUNIMENT CHEST

of elaborate workmanship, the gift of Hugh Offley, Sheriff* of London in 1588. It is considered to be the finest inlaid chest of English make existing. The front represents the elevation of a building. The whole is of oak, inlaid with walnut, pear, cherry, box, rose-wood, ebony, ash, yew, holly, and other woods.

Before leaving this transept, let us look at those

CARVED OAK BOSSES,†

with their strange devices. We may observe the crown of thorns ; " the pelican in her piety " feeding her young from her pierced breast, a well-known mediæval symbol of the " Chalice of the grapes of God " in the Holy Sacrament ; a rebus of Henry de Burton (three *burrs*

* He was never Lord Mayor, *pace* Mr. Percy Macquoid (*English Furniture*, p. 63). Dollman makes the same mistake (*Priory of St. Mary Overie*, p. 41).

† *Fr. bosse*, a protuberance ; an ornamental projection in a vault at the intersection of the ribs.

issuing out of a *tun*), who was the Prior when the groined vaulting of wood was set up in the Nave, in place of the stone roof which had fallen down in 1469 (Ed. IV.). The quaintest and most extraordinary of all is that flame-coloured face of a fiend swallowing a man. Many conjectures have been made as to its meaning.

Most probably it represents Satan swallowing Judas Iscariot.

Two others of a similar character will also be noticed.*

The New Nave.

“The arborescent look of lofty Gothic aisles.”

—Ruskin; *Lamp of Truth*.

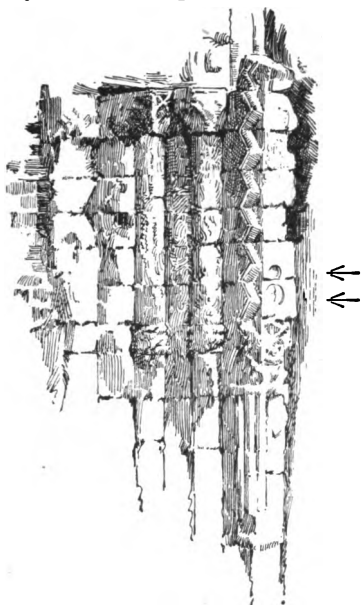


NEW NAVE.—Looking East.

Let us proceed along the North Aisle. Immediately to the right, as we descend by one step, there was the

* Dante in his *Inferno* represents Satan with three heads, devouring lost souls.

Prior's doorway, a considerable portion of which still exists on the outer face of this wall, flanked by a damaged *Bénitier*, or Holy Water Stoup.



Portion of the Prior's Doorway (Norman, 1106) between the Church and the Cloisters, preserved *in situ*, in the New Nave, outside. Nearly 800 years old.*

* Note the Consecration Crosses ⊕ ⊕ midway on the jamb.

It was a very ancient custom to fix the mark of the Cross on some stone or stones in a Church on the occasion of its completion and consecration, to indicate that both the Church and its site were to be henceforth reserved exclusively for the offices of the Christian religion.

"With the mark of the Cross Churches are dedicated, Altars are consecrated."—(S. AUG. HOM. LXXV. *de Divers.*).

The last vestiges of the Cloisters and Priory Buildings, which at one time extended to the river, and from London Bridge to St. Mary Overy's Dock, were swept away about 1835.

The window* above this door, in honour of

Geoffrey Chaucer,

(1340-1400)

(bard and scholar, soldier and courtier, statesman and traveller), was unveiled by the Poet Laureate, Oct. 25th, 1900, the 500th anniversary of Chaucer's death. The upper portion contains a medallion portrait of the poet. The middle panel represents the Pilgrims of his *Canterbury Tales* setting out from the Old Tabard Inn, hard by our Church, for the Shrine of St. Thomas, who is pictured underneath in the act of bestowing his blessing.

The coat called the *Tabard*,† is also shown.

Notice also the banner bearing the letter **T** (for Thomas), ensigned with a mitre.

Chaucer was a native of London, and must often have gazed across the river at our Church, and paid it many visits, from the home of his boyhood and middle life in Thames Street.

He was buried in Westminster Abbey. Close to him our Beaumont, friend and collaborator of our Fletcher, was laid to rest in 1616, the year in which our great Shakespeare passed away.



* By Kempe. The gift of Commissary-General Pigott, in memory of a sister.

† The *tabard* was a jacket or sleeveless coat, worn over the armour, embroidered all over with the cognizance or arms of the wearer, by which he was recognised and distinguished in joust and tournament. Hence the heraldic phrase, "coat of arms" (*cote d'armure*). Such devices were necessary, as the face was entirely concealed by the helmet.

A few paces bring us to a monument which would be sufficient of itself to render any church famous.

John Gower.

(1330-1408.)

St. Saviour's can boast the unique treasure of the resting-place of the "first English poet." Seven cities claimed the honour of the birth-place of the great blind Homer; and similarly more than one spot has coveted a like distinction in respect of our own bard, who was also blind during the eight closing years of his life.

John Gower, it can be easily proved, possessed property and had relatives of his name in Kent; and we believe he was a Kentish man.*

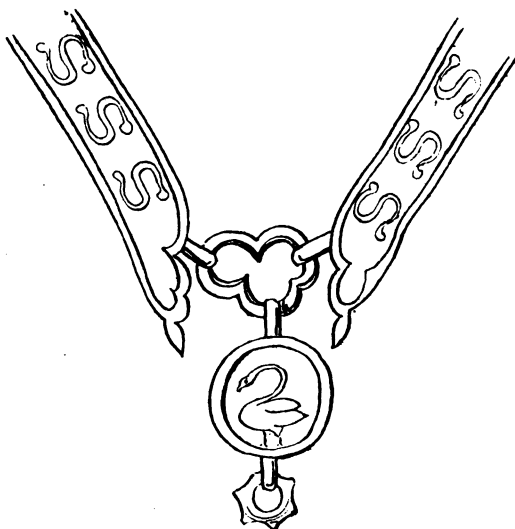
He was Poet Laureate to Richard II. and Henry IV., the latter conferring upon him the SS Collar, with the Lancastrian Badge of the Swan.†

The three large volumes, representing his three principal poetical works, and supporting the head whose brain inspired them, are named *Vox Clamantis*, the "Voice of one Crying," in allusion to the Rebellion of 1381, headed by Wat Tyler and Jack Straw, written in Latin, of which there are several copies extant; *Speculum Meditantis*, the "Mirror of one Meditating," in French, long lost but

* *Retrospective Review*, 1828, N.S., vol. II., pp. 103—117.

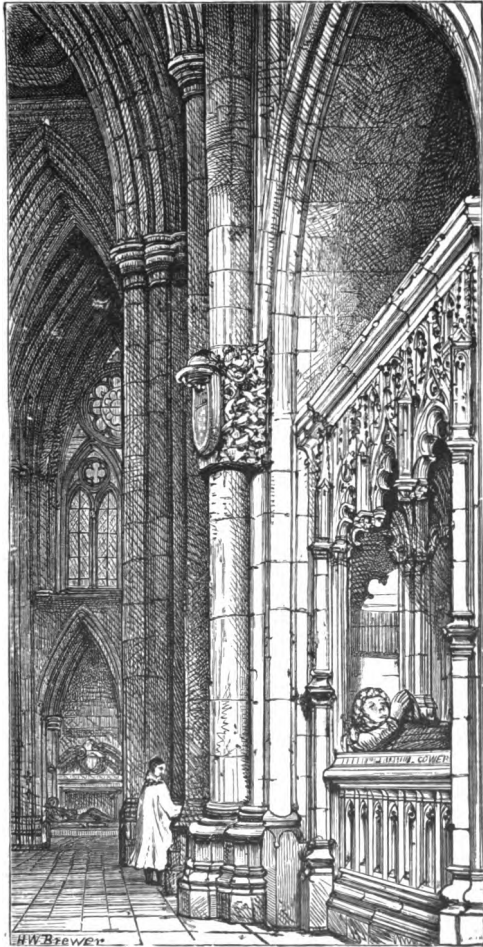
† Observe this Collar. There are various interpretations of the "SS." The simplest is that the links of the chain are in the form of the letter S. I incline to think "SS" are the initials of "Silver Swan," the badge of the powerful de Bohun family, who settled in this country soon after the Norman Conquest. When Henry of Bolingbroke, afterwards Henry IV., married Mary de Bohun, he assumed this cognizance of her house. This monarch's tomb in Canterbury is profusely adorned with this favourite device of his, accompanied with the word *Soverayne*, a mistake for *Sovereign*, which is an old form of the French word *Souvenez*. And so a very pretty derivation of the meaning of the S repeated is suggested by the following extract of a warrant (*Wardrobe Accounts in the Office of the Duchy of Lancaster, A° 20 Ric.*), "Pro pondere unius Colerif facti cum Esses de Floribus De Soveigne vous De Moy" (Forget-me-nots).

recently discovered by Mr. G. C. Macaulay; and the *Confessio Amantis*, the "Confession of a Lover," in English. The whole tendency of these great works was to improve the morals and manners of his age, and hence he is styled "Moral Gower" by his fellow-poet, friend and pupil, Chaucer.



After his second marriage, when he was more than seventy years old, he retired for the rest of his days within the precincts of the Priory, and contributed largely from his ample means to the repairs of the fabric, founded a chantry in the Chapel of St. John the Baptist, which stood in the fifth bay from the west of the North Aisle of the Nave; in which shrine at last he was buried, and where, over his remains, the Priors erected this fine monument.

The tomb is in the Perpendicular, or Third-Pointed order of architecture, the style of the period, and consists of a canopy of three arches embellished with cinquefoil tracery, and supported on either side by angular buttresses surmounted by carved pinnacles.



TOMB OF GOWER.

The above illustration shows the Monument as it was in the South Transept. It is now in its original place.

On the ledge of the tomb we read (*Hic jacet, &c.*), "Here lies J. Gower, Esq., a most celebrated English Poet, and to this sacred building a distinguished benefactor. He lived in the times of Ed. III., Ric. II. and Henri. IV."

The next window* is in honour of

John Bunyan.

The head of the window contains the medallion portrait of Bunyan: the lowest panel, the figure of Faith; and in the centre is depicted Christian, the Pilgrim, gazing at the Cross, the load of his sins rolling down the slope into the empty Sepulchre: and beyond,—

The Three Shining Ones

whom he meets on the way. "So I saw in my dream, that just as Christian came up with the Cross, his burden loosed from off his shoulders, and fell from off his back, and began to tumble, and so continued to do, till it came to the mouth of the sepulchre, where it fell in, and I saw it no more."

"Now, as he stood looking and weeping, behold three Shining Ones came to him and saluted him with 'Peace be to thee.' So the first said to him, 'Thy sins be forgiven thee'; the second stripped him of his rags, and clothed him with 'change of raiment'; the third also set a mark in his forehead, and gave him a roll with a seal upon it, which he bade him look on as he ran, and that he should give it in at the Celestial Gate. So they went their way. Then Christian gave three leaps for joy."

The site of Bunyan's Chapel may still be seen in Zoar Street, in our Parish, where he used to preach to crowded congregations on the occasions of his visits to London.

* By Kempe. The gift of "The Children of the Church."

Doe, his contemporary and earliest biographer, tells us: "When Mr. Bunyan preached in London, if there were but one day's notice given, there would be more people come together to hear him preach than the meeting-house could hold. I have seen to hear him preach, by my computation, to about 1,200 at a morning lecture, by seven o'clock on a working day, in the dark winter time. I also computed about 3,000 that came to hear him one Lord's-day, at London, at a town's end meeting-house, so that half were fain to go back again for want of room; and then himself was fain at a back door to be pulled almost over people to get upstairs to his pulpit."

Sir John Shorter, Lord Mayor of London, who lies buried in our Ladye Chapel, is said to have so valued the ministrations of Bunyan, and bestowed so much friendship upon him, that he was looked upon as his Lordship's chaplain (unofficially of course) in the year (1688) when both passed to the Celestial City, let us hope.

Offor (Editor of *Works of Bunyan*) possessed a copy of our Bishop Andrewes' sermons (folio, 1635), which, he tells us, bore the autograph of John Bunyan, showing that it was one of the books which composed the very scant library of our Great Dreamer.

Assuming the autograph to be genuine, this circumstance, trifling as it appears, is an indication of the Catholicity of his mind. The Author of *The Pilgrim's Progress* belongs to everyone, and is claimed and acclaimed everywhere. His beautiful Allegory has been translated into twenty-three European languages, thirty Asiatic, eight African, three American, and into seven of the languages of the Islands of the Pacific.

He was buried in Bunhill (*bonehill*) Fields, London.*

* For an account of his Gipsy origin, his birthplace, marriage, imprisonment, his attitude as a soldier in the Civil Wars, and his ecclesiastical position, see *Large Edition*, pp. 219-230.

The neighbouring window* is in honour of

Alexander Cruden.

The upper portion contains a medallion portrait of Cruden. In the central part are depicted the leading representatives of the Old and New Testament—Moses for the Law, and Isaiah for the Prophets; St. John for the Gospels, and St. Paul for the Epistles. The lowest panel contains the figure of St. Timothy, famous, like Cruden, for his knowledge of the Scriptures.

Students of Holy Writ, in every land where the English tongue is spoken, owe a deep debt of gratitude to Cruden. His Concordance is an indispensable companion to the Bible.

Cruden was a native of Aberdeen, where he was born in 1701, and graduated M.A. at the age of nineteen. It was about this time that he had the misfortune to fall in love, and not having been successful in his suit, the disappointment unhinged his mind, and his friends found it necessary to place him under restraint. Upon his release he set out for London, where he supported himself as a private tutor.

The first edition of his Concordance was issued in 1737.

Once when at Cambridge, it being known that he had a weakness for the distinction of knighthood, he became the victim of a practical joke, at a meeting arranged with much pomp and ceremony for his special benefit. In the matter of fees he was handsomely treated, being only required to kiss the ladies all round who were present. He took the matter quite *au sérieux*. He travelled a great deal throughout the country towards the close of his life, visiting, amongst other places, the prisons, distributing tracts, copies of the New Testament,

* By Kempe. The gift of Mr. W. H. Francis a former Rector's warden, in memory of his mother.

and Catechisms, which the prisoners very soon disposed of, and spent the proceeds in strong drink.

There is an amusing story told of him at this period. To a young minister, whom he considered too conceited, he very gravely presented a little book, used by children in Scotland in those days, entitled "The Mother's Catechism, Dedicated to the Young and Ignorant."

He passed away in 1770 at his lodgings in Islington. The servant, on entering his room on Nov. 1, in that year, found him on his knees, with his hands folded in prayer; dead.

He was interred in Deadman's Place, a burying ground then belonging to a nonconforming body, but which is now covered by the premises of Barclay and Perkin's brewery, in our Parish. Somerset House contains the record of his burial:—

"1770. Buried Mr. cruden, Eslington."

The next three windows are reserved for Dr. Henry Sacheverell, a former distinguished Chaplain of St. Saviour's; Dr. Oliver Goldsmith, the wayward genius, who practised medicine on Bankside, without obtaining much in the way of fees; and Dr. Samuel Johnson, the renowned lexicographer, who spent several years with the Thrales at the famous brewery hard by, and where his chair may still be seen.*

Observe at this point, on the wall, a modest

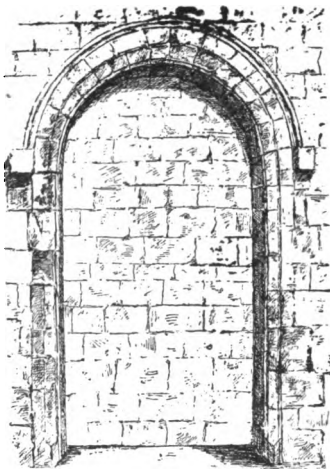
WAR MEMORIAL,†

to Col. Salmond, and the Cadets of "The Queen's," who fell in the South African War.

* The Sacheverell window, the gift of Mr. Edgar Horne and Mrs. Laura Corcoran, in memory of their father, interred in the Ladye Chapel, has just been completed as we are going to press. The head of the window contains the medallion portrait of Sacheverell. The subject of the middle panel represents St. Paul in his defence before Agrippa. The lowest panel is occupied by the figure of St. Paul. In the *Large Edition* seven pages, with portrait, are devoted to Sacheverell. The window is by Kempe.

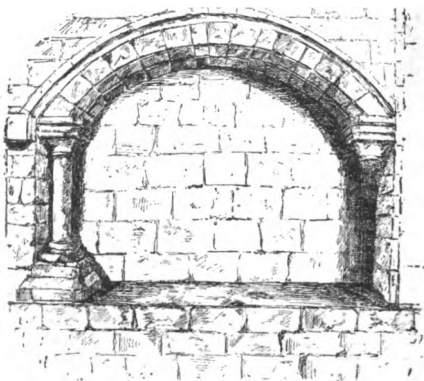
† Unveiled by Gen. Lord Methuen, G.C.B., Jan. 31, 1904.

Here we notice two Norman relics. The first is the Canons' doorway, quite plain in its moulding,



CANONS' NORMAN DOORWAY.

and forming in this respect a striking contrast with the rich ornamentation of the doorway of their Chief.



NORMAN RECESS.

The threshold of the doorway is three feet below the level of the floor of its Early English successor, and led into the Cloisters by one or two descending steps. The other relic is a recess which was, perhaps, originally occupied by a recumbent figure. It has been suggested that it must have belonged to our Knight Templar; but there are two fatal objections to this view. In the first place, he was not of the Norman period, as the armour clearly shows (p. 22); and secondly, the recess is not of sufficient length to accommodate him.

The small lancet light* at the end of this Aisle, by Kempe, is in honour of

Saint Augustine[†]

(Bishop of Hippo, 395-430),

in whose name Canons Regular of the Augustinian Order were established here.—*Circa*, 1106-7.

* Unveiled by Bishop Talbot, July 2nd, 1903. The window is the gift of parishioners in memory of Mr. J. F. Field, Co-Secretary with the late Archdeacon Richardson, and the Rector, in the noble work of rebuilding this Nave and restoring the Church. A few of us consulted together, in the year 1889, to consider this great undertaking, which had been in the air for some time, and we decided to send a respectful intimation to good Bishop Thorold that if the inauguration of the scheme were delayed much longer, we should be forced to take the matter in hand ourselves. This was the very message which the Bishop most desired. He was only waiting for what he used to call the *felicitas temporis* (the auspicious moment), and, when it came, he rose to the occasion with a confidence of success which was inspiring. He at once summoned a meeting of the principal parishioners, started the list of subscriptions with £1,000 from himself, and issued a public appeal. The response was immediate and munificent. Funds rolled in rapidly from all quarters. Lord Llangattock sent £5,000; Barclay, Perkins & Co., £2,000; Sir Fredk. Wigan, and half-a-dozen others, £1,000 each. A collection at a Masonic Service, held in the Church, one Ascension Day, yielded more than £2,000. Altogether we have expended, up to the present, in building operations, fittings and furniture, painted windows and ornaments, something like £100,000, to the great benefit (to take the lowest view of the matter) of trade and the working-man. During the progress of the building I heard the question sometimes asked, "To what purpose is this waste?" The person who originally used these or similar words was not a desirable character. (John xii. 4, 5.)

† In the *Large Edition* seven pages (237-243) are devoted to this great African Bishop.

Stepping aside into the Nave, we have a good view of the

West Window.

This window,* by Holiday, is of the Burne-Jones type, and is intended to represent Christ as *Creator Mundi*, as its counterpart in the east is designed to set forth Christ as *Salvator Mundi*.

In the upper part of the central light, Christ is seated, enthroned as "Creator Mundi." In His hand is the Universe, and above and around Him are adoring Seraphim, and on either side are the words, "Let the Heavens rejoice and the Earth be glad."

In the centre part of the three lights are represented the six Days of Creation, each day enclosed in a circle. Under each circle is a panel illustrating one or more verses of the hymn, "Benedicite, Omnia Opera," bearing upon the subject of that day's creation. At the base of the centre light appear the three Holy Children in the furnace—Ananias, Azarias, and Misael—to whom is attributed the beautiful Song; and in the side lights are David, Deborah and Miriam, noted for their hymns of praise; and Moses, the historian of the Creation.

Beneath this window is a

WAR MEMORIAL†

to the officers, non-commissioned officers and men of the 3rd Batt. East Surrey Regiment, who "gave their lives for king and country in the South African War, 1901-2." The tablet is of Manganese bronze, surrounded with a rose border of nickel silver. The Regimental Arms are in nickel, silver and gold, and the ornamental work underneath is in copper. At the bottom of the tablet is a casket containing the names as they appear on the tablet itself.

* The gift of the late Mr. H. T. Withers, in memory of his parents and a brother.

† Unveiled by Viscount Midleton, July 3, 1904.

Moving to the left, we notice, to the right of the Porch, a considerable fragment, preserved *in situ*, of Early English arcading—a weather-beaten relic, not only of interest, but of use, as giving the key to the treatment of the lower portion of the west wall.



EARLY ENGLISH ARCADING (1207).

This bay, being close to the main entrance, is now the

Baptistery.

The Font* is of *Verde di Prato* and Genoa green marble, with a carved and gilded floriated cross of 14th century design on its east side.

* The gift of Mrs. Barrow, in memory of her husband. Designed by Bodley. Executed by Walton, Goody & Cripps. It awaits a canopy.

In the two pictured windows, by Kempe, an attempt is made to show the connection of St. Saviour's with its former Dioceses, the subject of one window* being St. Swithun, coped and mitred, blessing his Winchester cathedral; and of the other,† St. Paulinus, third Bishop of Rochester, baptizing Saxon warriors in the river Swale in Yorkshire.

South West Porch.

We have now arrived at the principal entrance to the Cathedral.

It was at this door the Earl of Kent, grandson of the "Fair Maid of Kent"—consort of the Black Prince, and mother of Richard II.—received the hand of the daughter of the Duke of Milan. "The King" (Henry IV.) "was there himselfe, and gafe hir at the church dore. And when they were y-wedded, and masse was done, the kyng his owne persone brought and led this worthy lady into the bishoppes place of Wynchester, and there was a wonder grete fest y-holden to all manner of people that comen."‡

It was here that James I. of Scotland received his Lady Joan Beaufort, in "her golden hair and rich attire," who, sometime previously, while walking with her maidens in "a garden fair fast by the tower's wall" of his Windsor prison, seemed to him like "God Cupid's own princess," and as

"The fairest or the freshest youngé flower

That ever I saw, methought, before that hour";

and in whom

"There was, well I wot,

Beauty enough to make a world to doat."||

* The gift of the late Mr. J. F. Field, in memory of his father.

† The gift of parishioners, in memory of Mr. John Norwood, a late Rector's warden.

‡ Caxton: *Cronycles of Eng.*, 1482.

|| *The King's Quair*, the charming love-poem which he composed in her honour in the days of his exile. It consists of 200 stanzas of seven lines each. *Quair* signifies *Book*: cf. *quire* (of paper).

At the conclusion of the nuptial ceremony, "They kept their marriage feast in the bishoppe of Winchester's place, by the sayde church of St. Mary Overies."*

Lady Cobham, more than five hundred years ago, towards the close of the reign of Edward III., gave directions in her will that her body should be buried in front of this Porch, "where the image of the Blessed Virgin sitteth on high over that door"; and that a marble slab, bearing a metal cross, should be laid upon her grave, with the following inscription:—

"Vous qui per ici passietz pur l'alme Johane de Cobham prietz."

A little group of statuary in the vacant niches above the Porch, outside, would remove the present sense of incompleteness, and be an appropriate enrichment.†



* Stow: *Annals*.

† There was no western doorway before the middle of the 15th century, and, perhaps, not till after the fall of the Nave roof in 1469.

Proceeding up this Aisle we notice

The Dramatic Series of Windows.

This Series is probably unique; the like of which, I suppose, no other church in the world possesses. These five windows have been erected in honour of our distinguished parishioners, Shakespeare, Massinger, Fletcher, Beaumont and Alleyn. St. Saviour's is Classic ground, and around and within its walls cluster literary associations of the deepest interest. Bankside is renowned as the scene of the almost sudden outburst of dramatic genius in the days of Elizabeth.

The memorial before us is in honour of

Edward Alleyn.

(1566—1626.)

He was one of the chief exponents of the drama in "the spacious days of great Elizabeth" and James I.

London born, he resided at a very short distance to the west of where we are now standing, 'harde by the Clynke by the bank side, neere Wynchester-house.' He was churchwarden of St. Saviour's in 1610, and the founder of Dulwich College in 1619.

Let us look at the window.* It was unveiled by H.R.H. the Duke of Connaught, June 22nd, 1898. In the lowest panel is a figure of Charity holding a banner in her left hand, upon which is depicted a flaming heart, and, with her right hand extended, she invites little children in the words of the encircling scroll, "Come, ye children, hearken unto me: I will teach you the fear of the Lord" (Ps. xxxiv., 11). In the middle panel Alleyn is seen reading, in the College Chapel, the charter and

* The gift of the Governors, Old Scholars and friends of the College. The whole Series is by Kempe.



ALLEYN WINDOW. *Art Journal.*

constitution of his foundation, in the presence of Lord Chancellor Bacon (before his fall), Lord Arundel, Inigo Jones, and others. His portrait occupies the head of the window. The Chancellor said, "I like well that Alleyn playeth the last act of his life so well."* And Fuller (*Worthies*) quaintly adds: "Thus he, who out-acted others in his life, out-did himself before his death, which happened *Anno Domini* 1626."†

Alleyn was twice married, first to the step-daughter of Henslowe, with whom he was in partnership in theatrical affairs; and secondly to the daughter of Dr. Donne, Dean of St. Paul's. He left no issue.

The next window‡ is in honour of

Francis Beaumont.

(1585—1616.)

Beaumont, son of a Judge, was born in Leicestershire. He proceeded to Oxford, as a Gentleman Commoner, at the age of ten. He and Fletcher were inseparable companions.

Beaumont and Fletcher were lovely and pleasant in their lives, but in their deaths they were divided. Fletcher sleeps with us, while Westminster Abbey has the honour of sheltering the dust of Beaumont, who was laid to rest in the Poets' Corner, close to the tomb of Chaucer, in 1616, at the young age of thirty-one. But although divided in death, we cannot divide them here; especially as they resided in our Parish, occupying the same rooms,

* The Puritans, who hated all persons and things theatrical, good and bad, imputed his purpose to remorse "for his long career of wickedness and profanity;" and fully believed the story, told by Aubrey, that Alleyn, while acting the character of the Devil in Marlowe's *Faustus*, his Satanic Majesty appeared to him *in propria persona*, and so terrified him that he resolved to establish his College!

† The year of the death of our Bishop Andrewes, with whom we find the great actor dining on one occasion.

‡ The gift of Mr. W. H. Francis, in memory of his father.

and having, as Aubrey tells us, "the same cloathes and cloake betweene them." *

The window :—

Beaumont's writings are so inextricably entangled with those of Fletcher that I found it impossible to obtain suitable subjects from them. Friendship was therefore chosen as the theme. The central panel represents David with his harp and Jonathan with his bow, seated beside a stand, upon which rests the Book of Psalms, open at the words, which they are supposed to be chanting :—" Ecce quam bonum et jucundum habitare fratres in unum " (Ps. cxxxiii. 1). Below is the figure of *Concordia*, with the family shields of the two poets conjoined in base. The uppermost panel contains the medallion portrait of our poet.

The next window † is in honour of

John Fletcher.

(1579—1625.)

Fletcher was the son of a Bishop of London.

Born at Rye, in Sussex, where his father was Vicar at the time, he died at the age of 46, on Bankside, in 1625, of that plague to whose ravages the long list of names, extending page after page in our Burial Register, bears significant and melancholy evidence; and he was buried in our Church. Bishop Andrewes passed away the year after.

The window :—

Fletcher's *Knight of Malta* furnishes the theme. At the base is figured St. John the Baptist, the Patron

* M.S. Aubr. 6. fol. 116v.

† The gift of the builder of the Nave, Mr. T. F. Rider, in memory of his grandfather, father, and son.

Saint of the Knights of St. John, carrying the staff and banner of the Lamb, from which a streamer floats, bearing the words *Pour la Foy*, the motto of the order: the investiture of a knight by two Bishops, with many attendants, before the Altar, is shown in the second panel; and surmounting all is the head of the dramatist entwined with bay.

The next window* is in honour of

Philip Massinger.

(1583-1639.)

Massinger was born in Salisbury. His father was attached to the household of the second Earl of Pembroke, in some high post of trust. In due course he proceeded to Oxford, entering St. Alban's Hall in 1602. Four years later he left college suddenly without a degree, on the death of his father, who, apparently, was his only support. Probably at this period, and on account of this loss, he was too poor to pay the necessary fees. He now took up his abode in London, and endeavoured to maintain himself by writing for the stage.

His most intimate friend was our Fletcher, with whom he worked as collaborator, and in whose grave he desired to be buried—a wish which appears to have been gratified. He retired to rest in good health one night in March, 1639, and was found dead in the morning. No stone, so far as one can learn, ever marked the spot where these two distinguished dramatists were laid in the same earthly bed; and the record of Massinger's burial in our Register is brief and touching:—"Philip Mafenger, stranger." This word, "stranger," probably signifies that he died outside the borders of our Parish.

* Provided by subscription, chiefly on the part of literary people.

The window was unveiled by the late Sir Walter Besant in 1896.

The subject is taken from *The Virgin Martyr*. St. Dorothea* occupies the lowest panel; a scene after her martyrdom is represented in the middle of the window, and the upper part shows the medallion portrait of the author.

We come now to the last window† in this remarkable *Dramatic Series*. Appropriately enough it is much the largest of the five, and is placed here in honour of—

William Shakespeare,

(1564—1616)

the wonder of his age, and the increasing wonder of every age since then.

SHAKESPEARE.—The biography of our Poet has been undertaken by so many capable writers, that a brief summary of its facts is all that will be necessary here.

His father was a tradesman of Stratford-on-Avon, who had risen, in the early days of his great son, to the highest municipal position—that of High Bailiff or Mayor—which his fellow citizens had in their power to bestow.

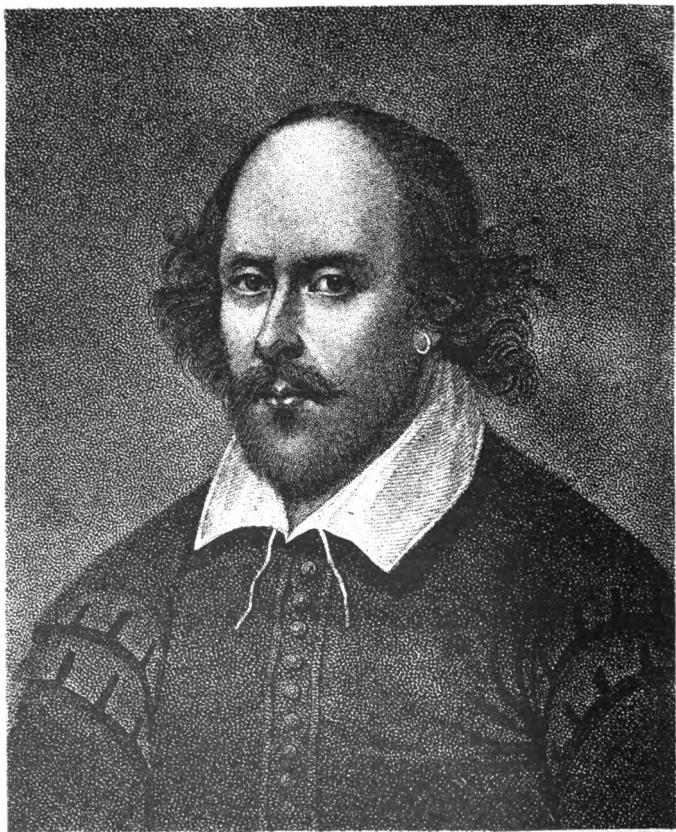
* She was a young girl of Cappadocia, who was martyred in the days of Diocletian. On her way to execution an unbelieving lawyer requested her, in mockery, to send him some apples and roses from the Paradise to which she said she was hastening. The legend goes on to say that the apples and roses were sent, although the ground at the time lay deep in snow. The lawyer in his study exclaims in wonder:—

“What flowers are these!

Frost, ice and snow hang on the beard of winter;
Where's the sun that gilds this summer?”

His conversion to the faith he despised and persecuted immediately followed. It is this visit of *Angelo* which is represented in the middle panel.

† The gift of Sir Fredk. Wigan, Bart., in memory of a brother-in-law, Arthur Cecil Blunt.



WILLIAM SHAKESPEARE.

*(The famous Chandos Portrait).**

* This is the only portrait of the great bard in which he is represented wearing ear-rings. It was not uncommon to find gentlemen of the period of Elizabeth and James I., and even during the Commonwealth, adorning themselves with gold and jewelled ear-rings. This effeminate custom, which was introduced into our country from France, died out soon after the Restoration.

His mother, Mary Arden, was a lady of some pretensions to gentle blood.

He was baptized in the parish church on April 26, 1564, when he was three days old, and received his education at the local Grammar School. At the age of twenty-two he came to London.

We at St. Saviour's may fairly boast of him as—

Our Most Distinguished Parishioner.*

"Our poet appears to have lived in Southwark, near the Bear Garden,† in 1596; nor is there any ground for supposing that he ceased to reside there, till he quitted the stage altogether."—Malone: *Inquiry* (1796), pp. 215-6.

"At this time, 1596, he appears to have been residing, when in town, in lodgings near the Bear Garden in Southwark."—Halliwell-Phillipps: *Outlines of the Life of Shakespeare*, 2nd Ed., p. 87.

To the same effect writes Sidney Lee, *Life of Shakespeare*, p. 38. "According to a memorandum by Alleyn (which Malone quoted), he lodged in 1596 near 'the Bear Garden in Southwark.'"

Professor Hales is of the same opinion, as seen in the inscription, from his pen, on this window: "To the glory of God, in gratitude for His good gift to men in the genius of William Shakespeare, whose greatest works were mostly written when he was connected with, and

* Without the smallest desire to deprive Stratford-on-Avon of one particle of that high honour which it proudly enjoys as the birth-place of Shakespeare, we should like it to be remembered that he belongs more truly to London, and especially to St. Saviour's, where he spent the best, if not the greater, part of his days, and where his mightiest works were done.

† A place devoted to the rough sport of bear-baiting. "The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators."—Macaulay, *Hist. Eng.*

resided near, the Globe Theatre, once standing on Bank-side, in this Parish.”*

Let us now examine

THE WINDOW.

In form it is a triplet, and contains in the central light a representation of the Muse of Poetry enthroned, and on the steps to right and left stand, as supporters. the figures of Shakespeare and Spenser. The face of Edmund Shakespeare, the Poet's brother, and who is buried in our church, is introduced into one of the quatrefoil openings in the head of the window, and that of A. C. Blunt in another; and over the Muse is the Dove, the symbol of the Spirit of God, and of the inspiration of the Almighty, the source of all that is good in literature, as in everything else; and at the base are the words, from *Wisdom* viii., 4:—

“*Doctrix disciplinæ Dei, et electrix operum illius*”:

“She is privy to the mysteries of the knowledge of God, and a lover of His works.”

* A new fact bearing upon this question has recently come to light. In Pipe Roll 41 Eliz., on membrane ‘Residuum Sussex,’ is the entry: “William Shakespeare of St. Helen’s Bishopsgate Ward owes 13/4 of the subsidy” (granted to the Queen). Against this entry is written in the margin ‘O.N.’ (*oneratur nisi*), signifying that he is charged unless he is able to show cause for exemption. He refuses to pay, no doubt because he has ceased to reside in St. Helen’s. This assessment was made in 1596. Also in the margin, in a cursive contemporary hand, are the words ‘Episcopo Wintoniensi.’ From this it is evident that the person (William Shakespeare) assessed was then living in the Clink, in the Bishop of Winchester’s Liberty, and under his jurisdiction, and in which, therefore, the writ of the Sheriff—and there was only one such official for Sussex and Surrey—could not run; and so it was necessary to refer the matter to the Bishop. Prof. Hales, in his important article in the *Athenæum* of March 26, 1904, arrives at the following conclusion: “All these things considered together, and also in connection with Malone’s statement, can there be any reasonable doubt that the William Shakespeare mentioned was the great dramatist, and that he lived for a time in or near Bishopsgate, and then for some years on Bankside?”

Shakespeare and Spenser were acquainted. They admired and benefited by each other's writings, and very appropriately, therefore, are they placed here together.*

The Lectern.†

It is of bronze, solid and graceful, and over six feet in height. A portion of the design is probably unique. There we see a strong majestic eagle firmly grasping in his claws the writhing form of a dragon; a group which symbolises the might of Truth, or the Word of God, strangling the spirit of lies, or the power of evil.‡



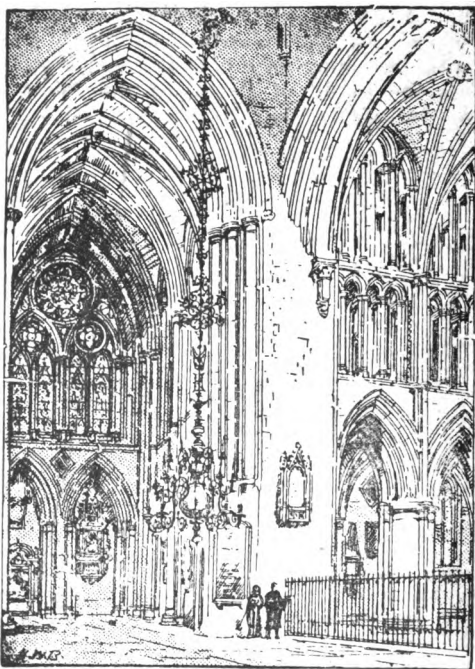
* In the *Large Edition* thirty-four pages (270-303) are devoted to these dramatists, with portraits; Shakespeare having fifteen pages, in which his classical scholarship, his knowledge of the Bible, his creed, and the Baconian Theory are discussed.

† The gift of Mrs. Hunt, in memory of her husband.

‡ The design, suggested to the present writer by Bp. Wordsworth's *Commentary* on Rev. xii. 14, was carried out by the late Sir Arthur Blomfield (architect of the Nave), and executed by Hart, Son & Peard.

The Grand Candelabra.

Returning to the South Transept, and standing well back, beneath the "Jesse Tree," and looking north, we have a good view of both Transepts, the graceful arches and solid pillars of the Tower, and the handsome Candelabra. This last, the gift of Dorothy Applebee in 1680, is one of the finest and most beautiful of its kind to be found anywhere.



NORTH TRANSEPT. PRINCE CONSORT WINDOW (ALBERT
THE GOOD, p. 29). CANDELABRA.

Part of Choir (before the introduction of the Canopied Stalls).

The Pulpit.

The Pulpit* is a delicate piece of carved open-work in oak—too delicate, perhaps, in the midst of such solid masonry, and in so large a church.

This Pulpit was not in existence, when, on Feb. 16, 1897, the present Archbishop of Canterbury, then Bishop of Winchester, preached from the Lectern, on the occasion of the

Re-opening Ceremony.

In the course of a striking sermon he used the following words: "*Brothers, to-day's occasion is without parallel in the history of England.*"

After seven years' labour, and £50,000,† bestowed upon the work of restoration, our Church was re-opened in the presence of our King (then Prince of Wales), the late Duke and Duchess of Teck, the late Archbishop of Canterbury, and a large number of Prelates and Dignitaries, the Lord Mayor and Sheriffs of London, and a vast congregation. The prayers were read by Dr. Talbot, then Bishop of Rochester, assisted by the Rector. Archbishop Temple pronounced the Benediction.

Another warm friend to the restoration of the fabric, and the creation of the new Diocese—Dr. Yeatman-Biggs, then Suffragan Bishop of Southwark, and since promoted to the See of Worcester—also took part in the service.

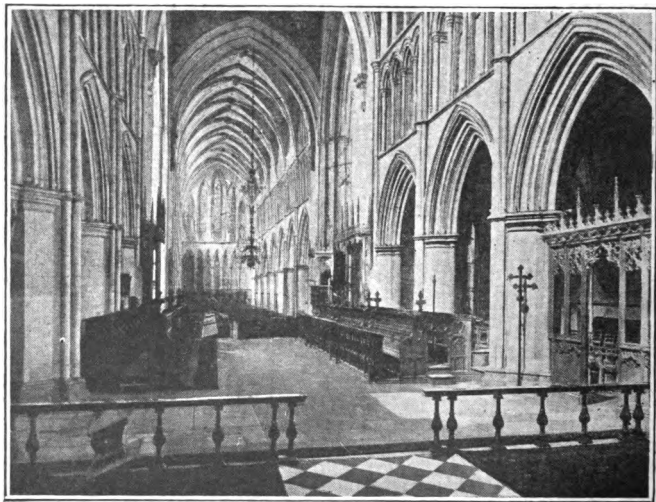
* The gift of Miss Nottidge, in memory of Rev. W. Curling, a late Chaplain of St. Saviour's.

† As much again has been spent since.

We now enter

The Choir.

The Residentiary Canons' Canopied Stalls—three on either side—were provided by subscription to commemorate the tenure of the See of Rochester, from 1877 to 1891, by the late Bishop Thorold, who fervently loved this House.*



Looking west from within the Sanctuary.



* Stalls for the Honorary Canons are in preparation from a design by Blomfield

We will now examine

The Great Altar Screen.*

It is divided horizontally into three stages or stories. Vertically it is also tripartite. This arrangement was



CHOIR, LOOKING EAST. GREAT ALTAR SCREEN.

(Taken before removal of Candelabra to its original position beneath the Tower.)

* The gift of Bishop Fox in 1520.

adopted in allusion to the sacred number Three. In the days of the classical craze in architecture, this Screen became the victim of most barbarous treatment. The fronts of the canopies and pedestals were hacked away in order to make a smooth surface for a wooden *Baldacchino*, which, with its pictured urns and such like incongruous ornaments, was raised against it, so as to completely hide it! One special feature in this "altar-piece" was the introduction of a flying Angel in the act of drawing a curtain aside, behind which were seen a clear sky and the entrance to a garden, with avenues adorned with balustrades and urns, intended, apparently, to represent the abode of Paradise, "of which, however," adds a writer who had gazed on that wonderful display of pictorial art, "if this were the case, I fear the painter had but a very inadequate conception." This grotesque monstrosity was removed in 1833, when the stone Screen, as we now see it, was restored by Wallace. The most important variation from the original design, for which this architect was responsible, was the introduction of niches in the middle space of the lowest stage, behind the High Altar. This space, which seems to have been almost an exact square, was left entirely blank by Fox, and was evidently intended to be occupied by some work of art in painting, sculpture or mosaic. And when we proceed to fill the niches with statues, a work which will no doubt be soon taken in hand, it would be only fair to the memory of the munificent Prelate, who has left us this valuable legacy, to return to his original design. At present our Screen is like a picture-frame without the picture—a scene of magnificent emptiness! But when the niches are filled up with appropriate statues, what a splendid spectacle we shall have in this Choir—an assemblage of Angels, and saintly men of the past, prophets and apostles, uniting, as it were, in the glorious anthem, *Te Deum Laudamus*.

No one will fail to notice the

East Window,

where Christ is represented as *Salvator Mundi*.

The subject is the Crucifixion. The blue sky in the background of the figure on the right of the spectator is "powdered" with the letter I, crowned, for St. John; and that on the left with M, crowned, for the Blessed Virgin Mary. The meaning of the dossal, which falls behind the Cross, is obvious from an artistic point of view. Considered symbolically, it represents the veil by which the Mystery of the Atonement is concealed from the outside world. To understand that Mystery it is necessary to come within the Church, and when we enter, this curtain becomes a Robe of Estate, reminding us that we are in the presence, not of a malefactor, but of a Monarch, even the Son of God, King of Kings. In this window Kempe departs from his wonted style. The amber canopy is quite out of the common, and is preferable, for once at least, to the usual forest of silver shafts and pinnacles. Time will soon tone down the exuberant richness of the gold. The window is the gift of Sir Fredk. Wigan, Bart., in memory of his grandson.

The Church is now, as already mentioned (p. 5), the Cathedral of the new Diocese of Southwark.

To celebrate that happy consummation—long wished and worked and prayed for—an Inauguration Service, as noted in our Preface, was held on July 3rd, 1905, in the presence of our King and Queen, who have graciously taken a deep interest for some years in St. Saviour's.*

* For a further account of the Inauguration of our Cathedral, see *Appendix*, pp. 69-72.

Dr. Talbot, Bishop of the new See, was enthroned on the Thursday (St. Peter's Day) preceding.



Photo by Russell & Sons.]

[Block lent by "Church Bells."

DR. EDWARD STUART TALBOT.

First Bishop of the See of Southwark (late the hundredth Bishop of Rochester), to whom the new Diocese and Cathedral owe so much. In token of appreciation of his self-denying labours as Bishop, a presentation was made to him, with an address, on the part of many friends in South London and elsewhere, on St. Luke's Day (1905), the tenth Anniversary of his Consecration.

Much remains to be done. The roof of the Choir should be raised to the pitch of the Nave and Transepts; the Ladye Chapel restored externally; suitable Vestries for Clergy and Choir erected, and an adequate endowment provided for the maintenance of the Services of the Cathedral and its Staff, and the incidental repairs of the fabric. But all this will come. For us the Past is the guarantee of the Future.

“Men, my brothers, men the workers, ever reaping
something new:
That which they have done but earnest of the things
that they shall do.”

So Mote it be.





APPENDIX.





The Sphere.

ENTHRONEMENT OF BISHOP TALBOT.
Scene from the Ceremony.

APPENDIX.

(Chiefly from *The Guardian* of July 5th, 1905.)

ENTHRONEMENT OF BISHOP TALBOT.

June 29th, St. Peter's Day, 1905.

The Bishop of Southwark, vested in cope and mitre, accompanied by the Bishop of Dover (who, as Archdeacon of Canterbury, installs all the Bishops in the Southern Province), and also by his chaplains, legal officials, and private secretary, came to the south-west door of the Cathedral, at which, in accordance with old custom, he knocked three times for admission with his crozier, in response to which it was opened by the Rector (Dr. Thompson) and the Churchwardens. The Bishop having entered, the Archbishop's mandate was read by Mr. Moore, the Chapter clerk. The Bishop was then conducted to a fald-stool in front of the altar, the oath was administered by the Archdeacon of Southwark, and the Bishop of Dover then performed the act of enthronement with the usual formula, and the blessing in ancient form:—

"May the people honour thee and God Himself support thee. Show thyself worthy, show thyself just, lowly, and steadfast, a true apostle of Christ."

In the course of a striking address, the Bishop said:—

"The enthronement of a Bishop stirs thought about the nature and responsibility and history of the place and seat which he occupies. In one respect the present case is peculiar. The historical interest of the chair is—if the phrase may be allowed, and it is, I think, significant—prospective only. There is no roll to be told over of men who have in former days occupied and illustrated it. I cannot speak, as in November, 1895, I spoke from the throne at Rochester, of 'the charge which has been handed on through a hundred hands, and commended by honoured and beloved men, who have gone before us in this place.' At least, not in the same way. The names of Swithun, De Rupibus, Fox, and, above all, of our own Andrewes, illustrate, indeed, what has been done by men who held episcopal authority over this place. The name of Hooper reminds us of what a Bishop was bold here to suffer for conscience sake. One other name, engraved upon those stalls, that of Anthony Wilson Thorold, is mentioned to-day with altogether special emotion, which would be pathos, from regret that he is not here to see the end of all his effort and prayer, were it not that Christ's departed have no regrets. They are in peace with Him, which is far better. But none of these had any *cathedra*, or chair of office, here. This place was for some ten centuries a dependency of the great church at Winchester; for three decades of Rochester Cathedral."*

INAUGURATION OF SOUTHWARK CATHEDRAL.

VISIT OF THE KING AND QUEEN.

The special service "for the inauguration of Southwark Cathedral," on Monday, July 3rd, was—as the Bishop of London pointed out in his admirable address—a great day in the annals of Church and nation. The attendance and the service were thoroughly worthy of the great occasion. The King and Queen (the former in the uniform of a Field-Marshal, and the Queen in

* The Bishop's Throne, the gift of the Misses Day, in memory of their parents, stands within the Sanctuary. Designed by Bodley.

faultless attire of delicate mauve), accompanied by Princess Victoria, arrived at the Cathedral at 3 o'clock. Princess Christian and Princess Victoria of Schleswig-Holstein represented the other members of the Royal Family. The Archbishop of Canterbury and the Bishops of London, Winchester, Worcester, Washington, U.S.A., and other Prelates attended. Statesmen and members of both Houses were present, many of them in Windsor uniform; ladies of the highest rank attended in large numbers. The following are but a few of the most prominent:—

The Marquis of Londonderry, the Dowager Countess of Lytton, the Earl of Denbigh and Desmond, Lord Knollys, the Hon. Henry Stonor, Princess Löwenstein and Lady Mary Savile, the Earl and Countess of Dartmouth, Lord and Lady Llangattock, the Earl and Countess of St. Germans, Sir Spencer and Lady Maryon-Wilson, Lady Sudelev, Lord Eustace Cecil, Lord and Lady Methuen, the Right. Hon. J. G. Talbot, M.P., Earl and Countess Brownlow, Viscount Corry, the Hon. Mrs. E. S. Talbot, the Dowager Countess of Shrewsbury, Lady Barbara Yeatman-Biggs, Earl and Lady Sarah Spencer, the Right Hon. Alfred Lyttelton, M.P. (Colonial Secretary), Lady Katharine Somerset, the Hon. Mrs. Gladstone, Mrs. Randall Davidson, Viscount and Viscountess Cross, Viscount Knutsford, Sir Fredk. and Lady Wigan, Mr. Robert Barclay, Dr. W. A. Bell, and Mr. Harry Lloyd.

The Lord Mayor of London attended in State, wearing his crimson robe, with miniver tippet, and there were also present in their official robes the mayors of the various South London Boroughs. Indeed all ranks, the humblest as well as the highest, were represented in the vast congregation.

Their Majesties left Buckingham Palace in an open carriage and drove to Southwark by way of the Embankment, where the customary ceremony of the surrender of the pearl sword by the Lord Mayor was observed. Near the Borough Market an address was presented by the Mayor of Southwark, to whom his Majesty made a cordial reply. At the Cathedral the King and Queen were received by the Bishop of Southwark and the Chapter. The Bishop having made the presentations of the Canons and Lay Members of the Chapter, Mr. John Temple Scriven, Warden of the Great Account, presented an address on behalf of the Corporation of Wardens, the Rector, the Churchwardens, and the parishioners. This address, after assuring their Majesties of the loyalty and affectionate devotion of the corporation, referred to the great interest they had taken in that church—in laying the memorial stone of the nave, making a private visit while the building was in progress, attending the service of thanksgiving when the work was complete, and now once more coming among them to inaugurate the Cathedral. The address then proceeded to give the following points in the history of the building:—

“We need not remind your Majesties that we are standing on classic ground—the place where Shakespeare made England famous, and whose younger brother lies buried here in company with Massinger and Fletcher—a place of literary

renown long before then, in the days of Gower, who rests among us, and Chaucer, whose Canterbury Pilgrims set out from the Tabard Inn, once close at hand. It is the resting-place of more than one prelate, amongst them the saintly Bishop Andrewes. Here also the Anglican martyrs witnessed a good confession, and braved the fires of Smithfield. Here John Harvard, the founder of the American University which bears his name, was baptized, in whose memory the late American Ambassador, Mr. Choate, gave to our Cathedral a few weeks ago a painted window to be another link in the ever-strengthening chain which binds the Old and the New World together. Your Majesties, whose interest in the hospitals of London is so well known and well remembered, will be pleased to have it recalled to mind that that splendid array of buildings on the Albert Embankment, known as the hospital of Saint Thomas, had its origin here, when the Prior and Canons of this Church founded in the twelfth century a hospitium for sick and wounded soldiers and others, dedicating it to the martyred saint of Canterbury. Kings and Queens have been associated with this church and neighbourhood in olden times. Henry IV. here attended the marriage of the Earl of Kent to the daughter of the Duke of Milan, and gave the bride away. James I. of Scotland was wedded here to the niece of Cardinal Beaufort. Queen Elizabeth and Queen Anne were frequent visitors to this place, and your Majesties, by more than one visit to this church, have added another brilliant page to its long and varied history of more than a thousand years."

The King handed the following reply to Mr. Scriven :—

"I am pleased to receive the address of your ancient corporation to myself and to Queen Alexandra, and we are gratified by your loyal welcome and your warm expression of devotion to our Throne. The inauguration of St. Saviour's as the Cathedral Church of Southwark is an occasion of special interest to me, as it indicates the completion of the work of the foundation of the new diocese, which will, I am assured, prove a step of the highest importance in the advancement of the work of the Church, and the promotion of religion and morality in the south of London. I rejoice that I am able to participate in a ceremony of such importance on a spot which is associated in so many ways with more than one of my predecessors, and with events and personages of interest in the annals of our country. I pray that the Almighty will bless this cathedral and all the work of religion and good influence of which it will be the centre."

237C J J J122

Their Majesties were then conducted through the nave to their places under the lantern, whilst the National Anthem was sung. Then followed Stanford's *Te Deum* in B flat, the organ being supplemented by trumpets and drums. Dr. A. Madeley Richardson, the organist of the Cathedral, conducted. The musical portion of the service was worthy of the occasion, and of the high standard of excellence which the choir has attained under skilful leadership and careful training.

The BISHOP OF LONDON (Dr. Winnington-Ingram) then gave an address, the subject being "Things new and old." He first referred to the wonderful attraction in things old—an old building, a set of old miniatures. He then passed on to the magical attraction of things new, using as an illustration Watts' picture of "Aspiration." But what should he say of a day and of a place which had the attraction and the power of both new and old? His lordship continued :—

"To-day the old church of St. Mary Overy becomes the new Cathedral of the diocese of Southwark; it needs no words to point to its glories in the past, as any one can read in the interesting account of it by the present Canon-Chancellor and Rector; and, as was pointed out by the present Archbishop, then Bishop of Winchester, and formerly Bishop of Rochester, at the re-opening of the church in 1897, this church is rich in the memories of the past; it is associated with Gower, Shakespeare, William of Wykeham, Lancelot Andrewes, and one whose connection with the church has been marked lately by our friends and kinsmen in America, the

founder of Harvard University. But if it comes to us laden with the traditions and memories of the past, what a glorious interest it has as the new Cathedral of a new diocese, and of a diocese second to none in the scope and importance of its work! . . . It is in accordance with the best traditions of our Church, and in obedience to the direct teaching of its Lord, that we assemble here to-day to launch this old ship on its new voyage. There is no element of encouragement lacking at that launch to-day. We have with us the gracious presence of our King and Queen, who have before this shown their interest in this church in earlier days; we have our Archbishop present, who worked so hard at the foundations of the work which receives its crown to-day; we have a much-loved Bishop at the head of the diocese; we have an able Chapter at the Cathedral; we have assembled here the civic authorities of South London; we have a united and enthusiastic body of Church people; and, above all, we have with us—can we doubt it? (without which all else would be of no avail)—the favouring wind of God's Holy Spirit. May that Holy Spirit fill the sails to-day, and bear the good ship on its way to discharge its mission of love and mercy to the world until Christ comes again!"

After the sermon, Mendelssohn's "O come let us worship" was sung, and then Handel's "Hallelujah" was rendered with fine effect. The Rector began a short Office consisting of the Lesser Litany, the Lord's Prayer, and the prayer for the King and Royal Family from the Accession Service. The Bishop of Southwark next read the invitation, "Let us give thanks unto our Lord God," followed by the response in the Communion Office, a special adaptation of the General Thanksgiving, a prayer for the Bishop, Clergy and Churchworkers, the Collect for the Sixteenth Sunday after Trinity, and "Prevent us, O Lord." The offerings amounted to nearly £300, including fifty guineas from the King and twenty-five guineas from the Queen. The Archbishop gave the Blessing, and then was sung with great fervour and power, "Now thank we all our God." The Bishop of Southwark accompanied their Majesties through the Nave to the church gates. The King consented to accept a copy of the Rector's *History of Southwark Cathedral*, and the Queen a copy of Dr. A. Madeley Richardson's *Southwark Psalter*, and also a bouquet from the Rector's daughter, Miss Amy Beatrice Thompson. Miss Georgie Walker, niece of the Warden of the Great Account, had the honour of presenting H.R.H. Princess Christian with a bouquet.

The following is the Inscription on the copy of the *Large Edition* of this History, which was graciously accepted by the King:—

TO HIS MAJESTY, KING EDWARD VII.,
TO COMMEMORATE HIS MAJESTY'S PRESENCE, IN COMPANY WITH
THE QUEEN,
AT A SERVICE OF THANKSGIVING,
HELD IN THE ANCIENT
COLLEGIATE AND PRIORY CHURCH OF ST. SAVIOUR, JULY 3RD, 1905,
TO INAUGURATE IT AS
THE CATHEDRAL OF THE NEW DIOCESE OF SOUTHWARK,
THIS ACCOUNT OF ITS HISTORY AND ANTIQUITIES IS,
BY GRACIOUS PERMISSION,
PRESENTED BY HIS MAJESTY'S MOST OBEDIENT SERVANT,
THE RECTOR OF THE CATHEDRAL.

INDEX.

A

Albert the Good—Memorial	29	<i>Athenæum</i> , cited ...	56*
Alexandra, Queen ...	vii., 2, 69	Augustine, St., of Hippo	2, 43
Alleyn, Edw. ...	48	Aumbry ...	28
Andrewes, Bp. ...	16	Austin Monument ...	30
Anne, Queen ...	28		

B

Beaufort, Cardinal ...	6	Bishops, great assemblage of	5†
Beaumont ...	50	Blomfield ...	57†, 60*
Becket, St. Thomas ...	20	Bodley ...	45*, 69*
Bells ...	4	Bonner, Bp. ...	4, 14
Benefield ...	8	Bosses ...	31
Bingham ...	8	Bunyan ...	38

C

Candelabra ...	58	Cloisters ...	5, 33*
Chapel of our Ladye ...	13	Connaught, Duke of	
Charles I. ...	20		4*, 9, 29, 48
Chaucer ...	34	Consecrations of Bishops	
Cheam and Bp. Andrewes	18*		vii., 4, 5
Chest, Inlaid ...	31	Cross, Unique ...	29
Choate, Hon. J. H. ...	26	Consecration ...	33*
Choir ...	60	Cruden ...	40
Church Rate, abolition of	4†	Crusader ...	22
Clock ...	4*	Cure ...	25

D

Davidson, Archbp. ...	vii., 59	Dudley & Ward ...	22
Dramatic Series of Windows	48	Dulwich College ...	5

E

Edward VII. ...	vii., 2, 59, 69	Enthronement, Dr. Talbot's	69
Elizabeth, Queen ...	5	Ethelbert ...	29
Emerson ...	7		

F

Fletcher ...	51	Fox, Bp. ...	61*, 62
Font ...	45		

G

Gardiner, Bp. ...	4, 14, 16	Gregory the Great... ..	29
Giffard, Bp....	... 2	Gunpowder Plot ...	5
Goldsmith, Oliver...	... 41	Gwilt	12
Gower the Poet 35		

H

Hales, Prof. ...	55, 56*	Henry IV.	46
Harvard 26	Humble	21

I

Inauguration of the Cathedral	69
--------------------------------------	----

J

James I. Scot. ...	7, 46	"Jesse Tree"	8
Janssen 19*	Johnson, Dr.	41

K

Kempe	8, <i>et passim</i>	Knight Templar	22
Kent, Earl of 46		

L

Ladye Chapel	13	Lectern	57
Langton, Archbp. ...	29	Lockyer	30
Laud, "	20	London, Bp. of	71
Leaning Churches...	... 24		

M

Martyrs, Anglican ...	14	Maud, Queen	2
" Chas. I., Becket,		Mayors, Lord, three buried	4
Laud	20	Merbecke	16
Massinger	52	Methuen, Gen. Lord ...	41*

N

Nave	32	Non-Such	11
Newcomen	9	Norman Relics	26, 33, 42
Newland	11		

O

Organ	9	Overs (Overy), Legend of...	27
--------------	---	-----------------------------	----

P

Paulinus, St.	46	Prior and St. Thomas'	
P��ter de Rupibus, Bp.	2	Hospital	5, 20, 71
Pilgrim Fathers	16	Prior's Doorway	33
<i>Piscina</i>	14*	Pulpit	59
Porch, South-west ...	46		

Q

<i>Quair, The King's</i>	46
------------------------------	-----	-----	-----	-----	-----	----

R

Re-opening Ceremony ...	59	Rupibus, Peter de, Bp. ...	2
Royalty, Recent visits of ...	vii.,		
2, 4*, 9, 29, 48, 59, 69			

S

Sacheverell, Dr. ...	28, 41	Spenser ...	57
Sandall, Bp. ...	4	SS Collar ...	36
Screen, Great Altar ...	61	Stainer, Sir John ...	16*
Sepulchre, Easter ...	14*	Stalls ...	60
Shakespeare ...	53	Swithun, St. ...	2, 46

T

Tabard ...	34	<i>Tesserae</i> ...	10
Talbot, Bp. ...	vii., 43*, 59, 64,	Thorold, Bp. ...	60
68-9, 70, 72		Throne, the Bishop's ...	69*
Templar, Knight ...	22	Trehearne ...	25
Temple, Archbp. ...	59		

W

War Memorials ...	41, 44	Winnington-Ingram, Bp. ...	71
Wickham, Bp. ...	4	Wykeham, Bp. ...	29

WINDOWS—

Commencing at the north-east side of the Ladye Chapel, proceeding down the North Aisle of the Choir to the North Transept, passing round the Nave into the South Transept, and halting in front of the High Altar:—

Charles I., Becket, Laud ...	20	St. Swithun ...	46
Harvard (in the present		St. Paulinus ...	46
Vestry) ...	26	Alleyn ...	48-9
Prince Consort, Albert the		Beaumont ...	50
Good ...	29	Fletcher ...	51
Chaucer ...	34	Massinger ...	52
Bunyan ...	38	Shakespeare ...	56
Cruden ...	40	Wood (2) ...	9
Sacheverell ...	41*	Newcomen ...	9
St. Augustine ...	43	"Tree of Jesse" ...	8
<i>Creator Mundi</i> (West End) ...	44	<i>Salvator Mundi</i> (East End) ...	63

Y

Yeatman-Biggs, Bp.	59
------------------------	-----	-----	-----	-----	----

PRESS OPINIONS, &c.—Continued from p. vi.

"In this most interesting volume Canon Thompson has given us a history of St. Saviour's from the earliest period to the present time. He writes in a pleasant style, and his book will be thoroughly enjoyed by all who like to know how things went in London in the olden times. The volume is well illustrated, and is in every way well got up."—*Lloyd's News*.

The Hon. JOSEPH H. CHOATE, late American Ambassador, London, 1905:—"Not only a most faithful hand-book, but a complete history of the famous Church, with biographies of the many celebrated men connected with it during so many centuries. I have been especially interested in the Chapter on John Harvard, and I hope that when the present window, of which you speak on p. 130, in honour of the founder of Harvard University, is complete and in its place, the Church itself will become a Mecca to which the footsteps of all Harvard men and many other Americans will naturally turn."

"This admirable book."—*Church Bells*.

REV. J. WRIGHT, D.D., St. Paul's Rectory, Minn., U.S.A.:—

"The book is simply splendid, and brimful of just the information I am seeking. It should find a sale in America."

"Canon Thompson has done a good work in putting together this account of the 'History and Antiquities of St. Saviour, Southwark.' We cannot accept all his opinions. Happily, much of the matter of this volume is non-contentious and historically and archaeologically interesting, quite apart from any disputed points in the politics of Church or State."—*The Spectator*.

"Its pages teem with archaeological and historical details, the story of the famous old church is told in an interesting manner, and there are many illustrations. To ecclesiologists and antiquaries the volume will be as valuable as it is interesting."—*The Lady's Pictorial*.

"Contains a great deal of information about this celebrated historic church, and interesting accounts of the many distinguished people of different generations who were closely connected with the fabric, or found interment within its walls."—*The Guardian*.

S. W. KERSHAW, M.A., F.S.A.—"Your valuable work on St. Saviour's."

"This latest work on St. Saviour's is well printed, well illustrated, and well written. It contains a large amount of matter well ordered and well digested, and will be useful to the student of history, literature, ecclesiology, architecture and legendary lore, as well as a safe guide to the ancient fane itself."—*South London Press*.

Price 5/- net. By post, 5/4. The price will soon be raised.

VIEWS OF THE
Ancient Collegiate and Priory
Church of St. Saviour,
(St. Marie Overie,)
SOUTHWARK, S.E.

(With Notes by The Rector.)

Contains Seventeen New Views, beautifully
executed (price 1/-).

TO BE OBTAINED IN THE VESTRY.

HEALTH & SUNSHINE

BRIGHTON.

Yesterday the weather was colder, and the sky, 493.

and
ing-
ance,
near
con-
about

The Chief Constable of Hove reports that, with one exception, every member of his force has qualified to render first aid, and the Watch Committee have acknowledged the valuable services of Dr. Basil Tocher Rooles in instructing the men.

At the home, last night, Mr. Richard Kearton lectured on bird life.

Mrs. Barrasford, of the Hippodrome and Court Theatre, is lying seriously ill with pneumonia at her residence in Middle-street.

Arriving out of an attempt to form a procession of so-called unemployed on Brighton front, a man named, 112

Harley was charged at the police-court yesterday with obstructing the police in the discharge of their duty, and was remanded on bail for eight days.

It was stated at the fortnightly meeting of the Board of Guardians that there would be an increase of 1d in the pound on the forthcoming poor-rate.

Hotel Metropole—Famous throughout the world. Haxell's Hotel—See front. Home comforts.

Garage, Peniston, 28a; daily, 8a; week-ends, 15a. 15, London-rd., 113, Bitchington-rd., Hove.

"Daily Telegraph" Office, 49, King-st. N. tel. 261, Brighton.

ABERYSTWYTH.

Fog prevailed yesterday afternoon, but of late the weather has been fine.

A series of views of health resorts and places of interest on the Cambrian Railways have been displayed to the students at the University College of Wales.

Through connections from Buxton 11 a.m., 2.40 and 10 p.m.; Paddington, 9.50, 11.25 a.m., 2.15 p.m. (Sale only.) Illus. Souvenir free, from Town Clerk.

Lipton's, corner of Terrace-road and The Arcade.

BEKHILL.

Springlike weather prevailed yesterday.

Lord Brassey was entertained by a large company of tradesmen on Monday night, as a mark of their appreciation of his acceptance of the mayoralty of the borough.

His lordship stated that he would be in inviting his hosts and their

marshes, his country seat near Bex-

Rev. G. T. ANDREWES, M.A., Rector of Chilcomb, and Hon. Diocesan Inspector, Winchester :—"I much like the account of my relative, Bishop Andrewes, in your book. It is a help for a paper which I am writing for one of our Clerical Societies on 'The Effect of the Life and Writings of Bishop Andrewes on the Church during the last 300 years.'"

"In this most interesting volume Canon Thompson has given us a history of St. Saviour's from the earliest period to the present time. He writes in a pleasant style, and his book will be thoroughly enjoyed by all who like to know how things went in London in the olden times. The volume is well illustrated, and is in every way well got up."—*Lloyd's News*.

"This latest work on St. Saviour's is well printed, well illustrated, and well written. It contains a large amount of matter well ordered and well digested, and will be useful to the student of history, literature, ecclesiology, architecture and legendary lore, as well as a safe guide to the ancient fane itself."—*South London Press*.



Also by the Same.

OFFICIAL AND LATEST GUIDE

— TO —

Southwark Cathedral:

ITS HISTORY AND ANTIQUITIES

